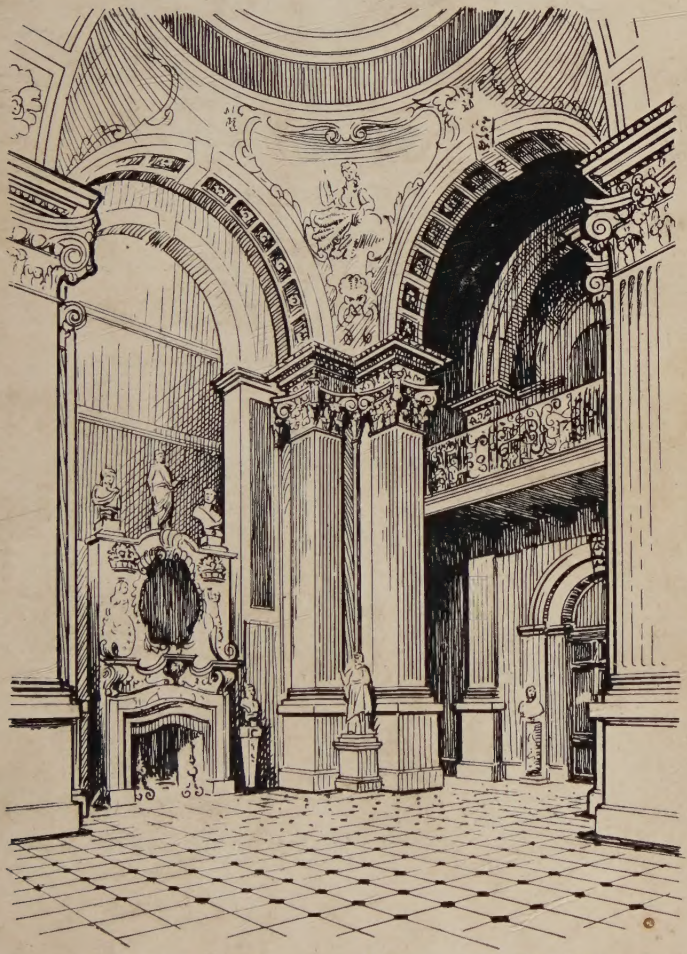
ENGLISH ROOMS & THEIR DECORATION AT A GLANCE

By CHARLES H. HAYWARD
AUTHOR OF "ENGLISH FURNITURE AT A GLANCE"

VOLUME II. 1620–1800



THE HALL, CASTLE HOWARD, YORKSHIRE

First half of the 18th Century

This is a very striking example of the work of Sir John Vanbrugh, and serves to illustrate the princely style of building for which he was famous. He was perhaps the greatest exponent of the palatial interior, and his work well reflects the national temperament of the period.

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ENGLISH ROOMS & THEIR DECORATION AT A GLANCE

THE THIRD WORK IN THE "AT A GLANCE" SERIES

ENGLISH ROOMS & THEIR DECORATION AT A GLANCE

A SIMPLE REVIEW IN PICTURES OF ENGLISH ROOMS AND THEIR DECORATION FROM THE ELEVENTH TO THE EIGHTEENTH CENTURIES

BY

CHARLES H. HAYWARD

AUTHOR OF
"ENGLISH FURNITURE AT A GLANCE"

VOLUME II
1620—1800

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PREFACE

The period with which this volume deals extends from 1620 to the close of the 18th century, and thus completes the survey of the English room commenced in Volume I. In 1620 an abrupt change come over the treatment of rooms. This was not the gradual evolution of previous years, but a definite break, as can be seen by a comparison of the early drawings contained in this volume and those of a late period in its companion.

The term " later Jacobean " which heads the first chapter is chosen in order to differentiate between the traditional Jacobean work being produced at a period contemporary with Inigo Jones and that prior to his career, called in Volume I. " early Jacobean." The two really form one continuous style, but the Jacobean work after 1620 often assumed a semi-classical style which, although it cannot be called " Inigo Jones style," was yet to a certain extent influenced by him.

As mentioned in the following chapters, the term " Inigo Jones " or " Adam," etc., applied to a room does not necessarily mean that they were responsible for carrying out the work, or that they designed it. All the greater architects had followers who looked to them for their ideas, and although it was not always acknowledged by the pupils, it is evident that it was from the masters that they drew their inspiration. The term " Wren " or " Grinling Gibbons," etc., then, is applied to work which

although possibly not by these masters, was produced in their style.

I must once again express my gratitude to those gentlemen who have given me facilities to examine the work contained in their houses. I also wish to thank my publishers, The Architectural Press, for their courtesy and help in enabling me to compile this volume.

CHARLES H. HAYWARD.

HORSHAM, SUSSEX.
October, 1925.

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THE STYLES AND THEIR PERIODS

LATER JACOBEAN	1620–1660
INIGO JONES PERIOD	1620–1660
WREN PERIOD	1660–1720
EARLY GEORGIAN PERIOD	1720–1750
LATE GEORGIAN PERIOD ..	1750–1800

It often happened that the style of decoration in vogue in one quarter of a century overlapped that of the following years. Hence it is usually necessary to make an allowance for this contingency when giving a date to any particular piece of work.

INTRODUCTION

THE years from 1620 to 1800 produced work which differs chiefly from that of the period surveyed in Volume I. owing to its origin being due to various individual designers and their schools.

Previous to 1620, when Inigo Jones began his career, the workman was his own designer, and when one considers the various craftsmen employed in a building, the woodworker, the plasterer, the stonemason, and so on, all following their own ideals, it was inevitable that the result should be a strange intermixture of ideas. Then again, the work in each particular craft was full of eccentric blendings of various styles.

The origin and development of the Renaissance in England has been dealt with in Volume I. The Jacobean style in the year 1620 was a medley of the Gothic with the Renaissance, abounding with doubtful adaptations of classic details. Odd scraps of the Renaissance had been seen and had been gravely coupled with the traditional Gothic without the slightest worry or thought as to their correct application.

Of the changes that have overtaken English rooms, the most sudden and striking occurred when Inigo Jones commenced his work. He did not simply weave his Palladian ideas into the contemporary Jacobean, but began quite afresh in his new style. It is true that during his lifetime a number of houses were erected and their rooms treated by Jacobean craftsmen who were, to a certain extent, influenced by him. This created a certain overlapping in style, but their efforts are easily distinguishable from the correct classic work of the master. He designed every detail and required that it should be faithfully carried out according to his, and not the craftsmen's, ideas.

INTRODUCTION

From the days of Inigo Jones and onwards the names of various designers dominate the periods. In some cases they stood alone, with a flock of followers working in their style, and at other times several contemporary designers, each more or less individual in their ideas, attracted the attention of the architectural world. The result was that rooms expressed more individuality of treatment than in earlier days when the customs of the times were chiefly responsible for the type of work produced. A certain percentage of the evolution, however, is traceable to the contemporary customs or fashions, as, for instance, in the early years of the 18th century, when it became customary for the wealthier people to travel abroad and visit the places whence the classical style originated. This resulted in the revival of grand and princely treatment, and the consequent replacement of the carved woodwork of Wren and Grinling Gibbons by stucco and gilt ornamentation. The architects, however, who followed the fashionable trend, did not reach the high order of genius displayed by men like Jones and Wren, to whose individuality all other matters seemed secondary.

Generally speaking, the periods following 1620, although varying according to the particular style in vogue, were far more formal than in earlier times. The introduction of sash windows in William III.'s reign created an element of formality. Their exterior disposition was responsible for a certain uniformity in the interior, which contrasted with the earlier buildings when windows were often placed in a position most convenient to the builder without any ideas of balance.

I

THE LATE JACOBEAN PERIOD

1620–1660

The first architect in England to appreciate the true significance of classic design was Inigo Jones, whose first important work was the rebuilding of Whitehall Palace in 1619. His work, although owing its origin to the same source as that of the contemporary craftsmen in England, was of a definitely different character from theirs. He eliminated all that remained of the Gothic tradition, and designed with a thorough knowledge of the correct principles of the Palladian style. Although his productions were thus considerably advanced, his influence did not become general for many years; perhaps, because of it. The somewhat vague and inconsistent work of the Elizabethan and early Jacobean periods was still continued contemporaneously.

It should be remembered that facilities for intercommunication, although considerably improved from the Gothic times, were still very limited when compared with our present-day services. The trade guilds, too, were still very powerful, and were actuated by the traditional customs. The majority of the population was not sufficiently advanced to realise the principles whereby the educated work of Inigo Jones was produced, and as a consequence, new ideas were slow to obtain a footing.

The Jacobean work at the year 1620 was of a quaint and extremely picturesque character, but still rather meaningless, and more inclined to rely for effect upon its exuberance of ornament than upon any carefully thought out ideas of proportion or balance. The work was the

natural result of the influences prevalent at this period. The Renaissance, which reached England in the first half of the 16th century, brought with it a vast stock of new ideas. The English craftsmen seized upon these rather as a child will draw the shapes of letters that please it, without understanding their true significance. The general methods of house construction remained fundamentally unchanged from those practised during the long Gothic period. In this way the houses were rather in the form of a Gothic shell with a surface of applied Renaissance details.

The Renaissance style during the Elizabethan period reached its zenith, and the rooms were filled with an exuberance of ingenious, if eccentric, ornamentation. This became somewhat modified during the early years of the 17th century, when a few designers were at work producing schemes for building on a more ordered plan. The system of house planning, although in many ways reminiscent of the traditional Gothic, had undergone a considerable change. The hall, which had been the all-important room in medieval times, although still approached through a screen at one end, was considerably modified in size. In many cases it was only one storey in height, a great chamber being built above it for the private use of the family. Certain exceptions do occur, as in the Jacobean mansion at Hatfield, shown in Fig. 31, Vol. I., but this is rather an exception than the rule. In any case, that hall is comparatively small considering the large size of the mansion.

Another salient feature of these Renaissance buildings was the more general use of the long corridor which made access possible to various rooms without the necessity of first passing through others. They were also probably used for the purpose of exercise and as picture galleries. Perhaps the most striking feature was the elaboration of the staircase. This was of great size, even in comparatively small manor houses, and tremendous

labour was expended to render it as ornate and imposing as possible. The number of private withdrawing rooms and bedrooms was considerably increased, and the country mansion had become in every sense a home.

Such was the type of mansion still being built when Inigo Jones began his career. Similar houses were built contemporaneously with his and his pupils' work, until the restoration of Charles II., when the last remnants of the medieval spirit died out. The general details of such houses were similar to those of the early Jacobean period with occasional attempts to imitate the more purely classical style. The walls were still panelled and broken at intervals by pilasters carved in the form of free renderings of the classical orders. A favourite form of decoration for the panels was the use of arcading carved with studs and leaf work. The elaborate plaster ceilings too were continued, and were fashioned with a wonderful intricacy of design. Huge stone or wooden mantelpieces still formed the centre of attraction in the rooms, and were often elaborated to such a degree as to be out of keeping with the remainder of the rooms.

The general treatment for the balustrading of the staircase was a series of panels pierced through to form various designs. The staircase at Aston Hall, Warwickshire, dating from the middle of Charles I.'s reign, has huge newels surmounted by vases with a balustrading carved in the form of arabesque scrollwork. At Aldermaston, Berkshire, the balustrading has a series of heraldic devices, carved figures of children and mythical beasts, while the newels are surmounted by figures. It is of about the same date as that at Aston Hall.

The staircase at Ham House, Surrey, illustrated in Fig. 1, is extremely interesting, and shows many typical features of the first half of the 17th century. It will be noticed that the handrail is still tenoned into the newels which rise above it. This is an essential feature of Elizabethan and Jacobean staircases. The vases of fruit

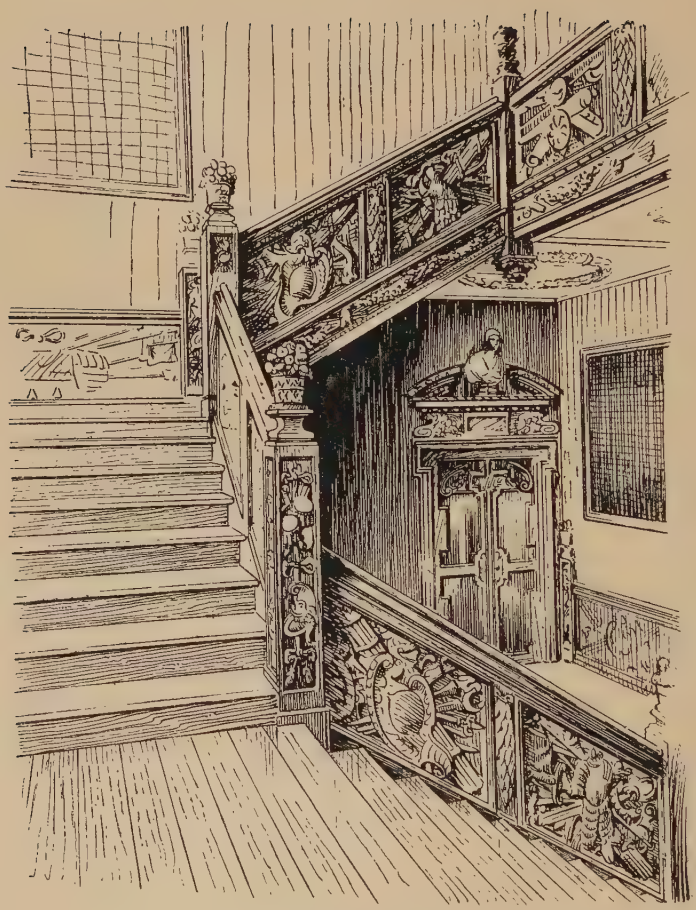


FIG. 1. A JACOBEAN STAIRCASE AT HAM HOUSE, SURREY.

Circa 1630–40.

The handrail is mortised into the heavy newels, which terminate at the top with baskets of fruit. The panels of the balustrading are pierced through and are carved with martial *motifs*.

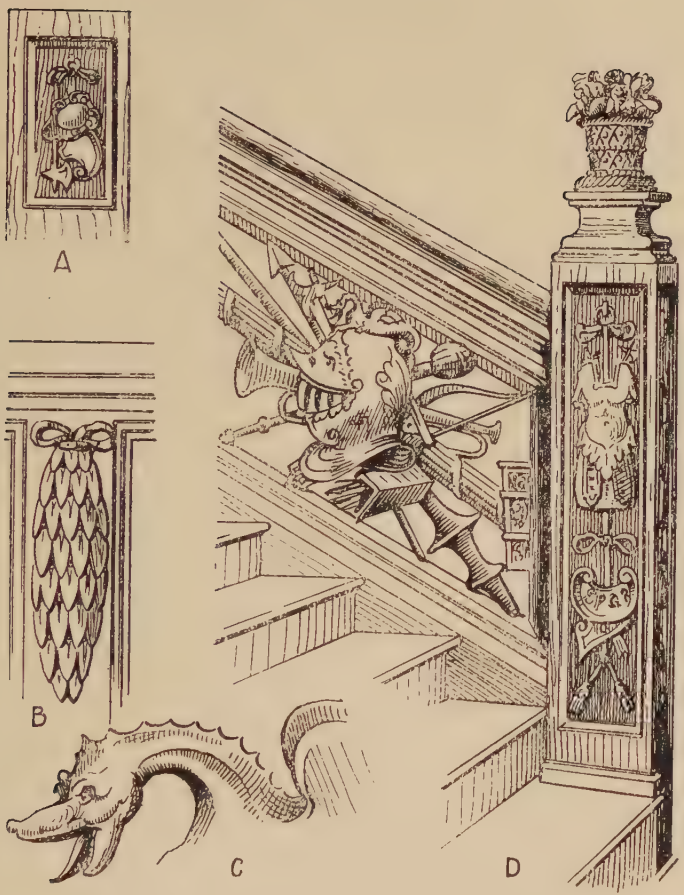


FIG. 2. DETAILS FROM THE STAIRCASE AT HAM HOUSE, SURREY.

Circa 1630–40.

A. A recessed panel in one of the newels. B. Carving on the framework of the balustrade. C. Head of a dragon carved in the balustrade. D. A newel and part of the balustrade.

surmounting the newels, however, are of a quite different character from those of the earlier specimens. The recessed panels and the balustrading are carved with martial *motifs* in place of the more general use of strap-work in the earlier types. This staircase should be compared with that at Hatfield illustrated in " English Rooms and their Details," Vol. I., Fig. 33.

The two staircases exhibit many common features, particularly in the use of the heavy newel, handrail, and carriage-piece. The arcading with which the balustrading of the Hatfield staircase is treated is replaced by pierced and carved panels at Ham. Close views of the details of the staircase are shown in Fig. 2.

II

THE INIGO JONES PERIOD

1620–1660

As shown in Chapter I., the mansions built from 1620 to the end of the Commonwealth were of two distinct types—those still designed in the early Renaissance style of the Elizabethan and Jacobean periods, and those that sprang from the genius of Inigo Jones or his followers. It is somewhat difficult at the outset to realise that such buildings as Hatfield House and Whitehall Palace were built within ten years of each other, of such a different conception was the work of Jones to that of any other contemporary building. From the beginning he broke right away from the jumbled and loose ideas that characterised the work being produced, when he commenced his task of raising English architecture from the decline into which it was falling during the reign of James I.

His wonderful success in creating in England an elevated and purified school is all the more remarkable, when one considers the adverse conditions that prevailed towards the end of his life. The civil war all but terminated artistic activities, and the national temperament during the Commonwealth period was anything but favourable to any serious development. To realise fully the difference between his school and the early Renaissance work, it is necessary to understand the conditions under which it was produced. The craftsmen employed by Inigo Jones worked always to his original plans. Every detail was thought out by him. That they were not always carried out exactly to his ideas is a debatable point, but the craftsman was not allowed to execute his task in accordance with the dictates of his own fancy as

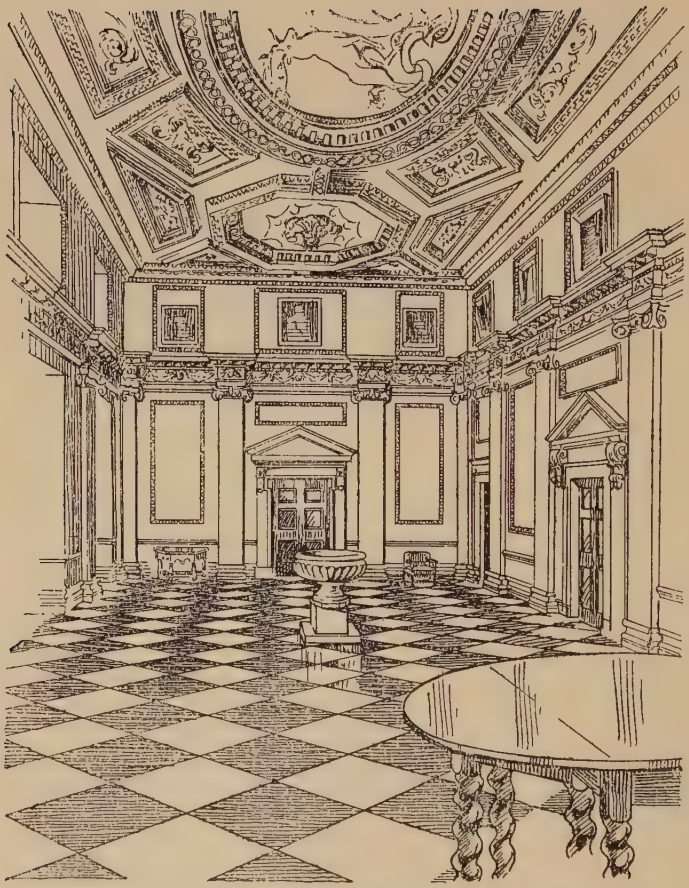


FIG. 3. THE HALL, RAYNHAM HALL, NORFOLK.

Second quarter of the 17th Century.

The treatment is architectural. The white walls have a series of Ionic pilasters with full entablature. The ceiling is of plaster. Designed by Inigo Jones.

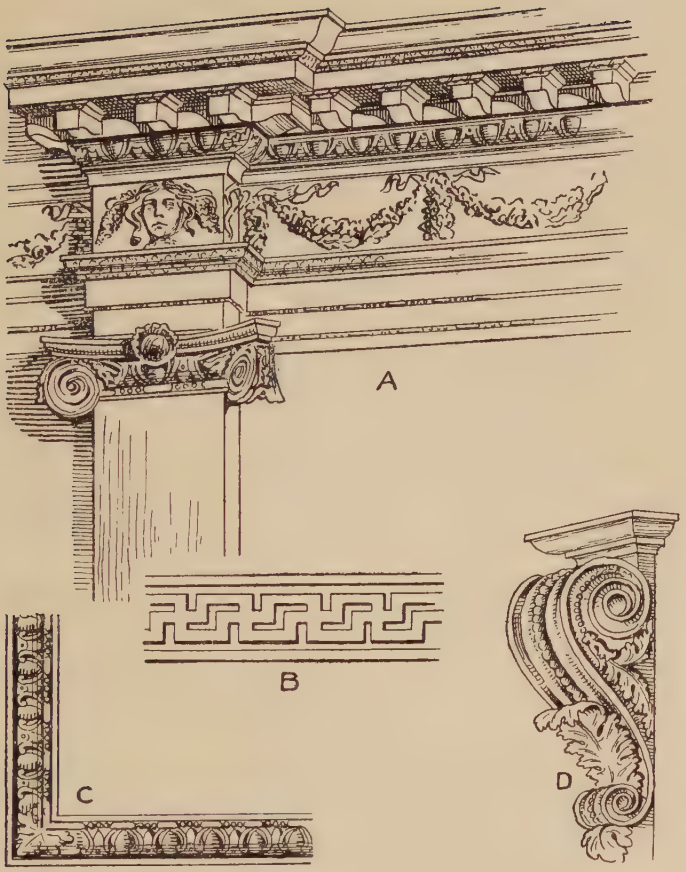


FIG. 4. DETAILS FROM THE HALL AT RAYNHAM HALL, NORFOLK.

Second quarter of the 17th Century.

A. One of the Ionic capitals and the entablature. B. A key pattern in the ceiling. C. The carved panel mouldings. D. Bracket supporting the door pediment.

under the old system. The latter course was obviously impossible for such advanced ideas as those of Jones. His designs not only revolutionised the general scheme of the interior, but the details themselves were vastly different in feeling. The workers were thus freed from the necessity of originating the design, and all that was required of them was to perfect their technique. This probably accounts for the gradual refinement of the craftsmanship during the 17th century.

Of the work of the period in existence to-day but little can be directly attributed to Inigo Jones himself. Many rooms commonly attributed to him were probably carried out by his followers, although it is likely it was from the master that the original inspiration came.

It was in Italy that Jones derived his knowledge of the Italian Renaissance as set down by Palladio. Although this knowledge formed the basis of his work, he was in no sense a copyist. His buildings in England were quite of an individual character, and not merely the transplantation of the Italian Renaissance. He returned from Italy in 1614, when his chief occupation at first seems to have been that of designing the masques.

Perhaps one of the most striking features of his exteriors, when compared with those of the contemporary buildings, is their forceful opposition to any exuberance of ornamentation. He relied chiefly upon his fine sense of proportion. In his interiors, however, he allowed more licence in their degree of splendour, but they were always on a strictly ordered plan. A salient feature of his rooms, resulting probably from his Italian studies, was his preference for marble, stone, or plaster for his material in place of the more national use of wood. The latter was the chief form of wall covering used by the Jacobean craftsmen, and was essentially in the nature of a clothing rather than a constructional necessity. The use of panelling certainly gave an effect of warmth and comfort, and in the British climate was in many respects more suitable

than the rather cold impression given by stone or marble. In cases where Jones used woodwork, it was often painted to convey the impression that it was some other material.

The hall at Raynham Hall, Norfolk (Fig. 3), is a good example of Jones's work, and forms a striking contrast to the contemporary halls built by the purely Jacobean craftsmen. It should be compared with the hall at Hatfield House, shown in Fig. 31, Vol. I., which is a few years earlier in date, and is a typical Jacobean building. The general atmosphere at Raynham is stately and dignified, but cold. It seems far more suited to the entrance hall of a public building than that of a country mansion. The proportions are fine, and the whole is a wonderful creative effort. Of its type, it is perfect, but it fails to create a feeling of comfort and homeliness like that produced at Hatfield. Rooms such as this were the direct outcome of Jones's intimacy with Italy, which, apart from being his source of inspiration, had a climate to which spacious and cool treatment was essentially suited.

The character of Raynham is purely architectural. The pilasters are of the classical Ionic order, and are superimposed by an entablature which runs continuously round the hall. The walls are of plaster, and the wooden doors and their framing are painted white to match the whole. The treatment of the doorways with their classical pediments is particularly noteworthy. The ceiling is very rich and dignified, and has none of the inconsistent exuberance of the characteristic Jacobean ceilings. Enlarged portions of the decorative details are given in Fig. 4.

The next illustration (Fig. 5), at Wilton House, Wiltshire, forms a good example of the sumptuous embellishment with which Jones often treated his interiors. The pictures with which the wall are decorated form a necessary part of the decorative scheme, and are inset within large panels. The modelled pendants between the atter, the decoration in the frieze, and that at the tops

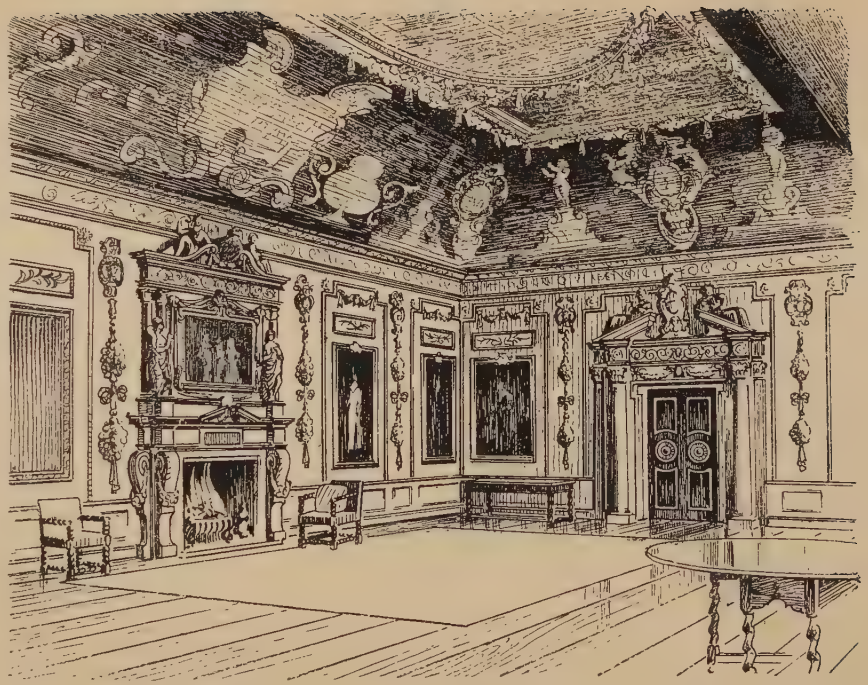


FIG. 5. THE "DOUBLE CUBE" ROOM AT WILTON HOUSE, WILTSHIRE.
Middle of the 17th Century.

A richly treated room by Inigo Jones assisted by Webb. The white stucco walls are decorated with boldly modelled composition ornamentation picked out in gilt. The pictures form a part of the general decorative scheme. The ceiling is painted.

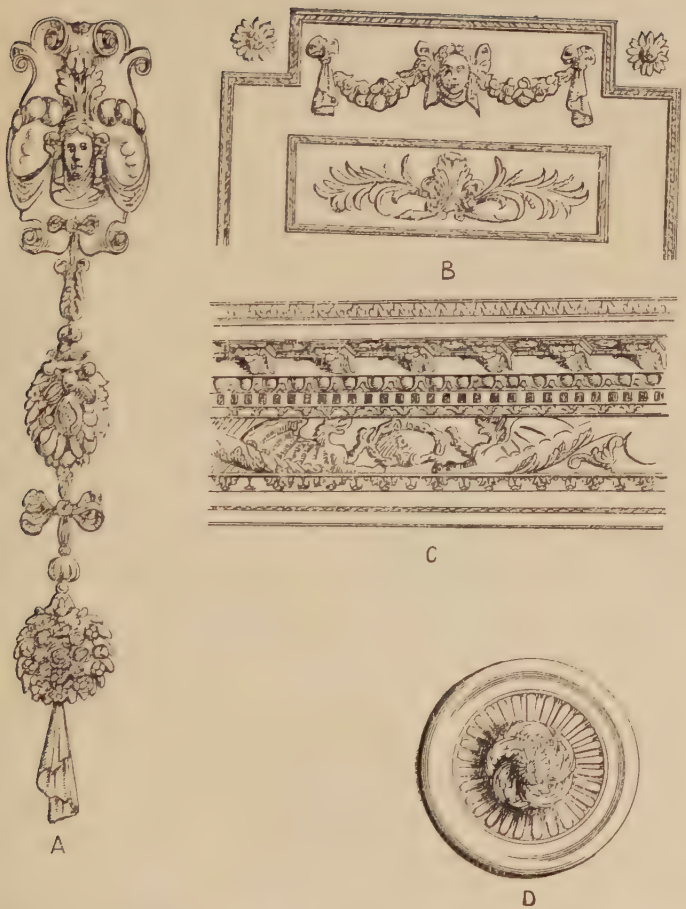


FIG. 6. DETAILS FROM THE "DOUBLE CUBE" ROOM, WILTON HOUSE, WILTSHIRE.

Middle of the 17th Century.

A. The partially gilt composition ornament on the walls. B. The draped head and leafwork of the panel heading. C. The gilt cornice and frieze. D. Circular panel in the door with centre knob.

of the panels are of composition, and are picked out in gold. The painted ceiling is a striking departure from the traditional plasterwork. The combined effect of the white walls, with their gilt decoration, the portraits, and the painted ceiling, is extremely rich. Ceilings were often painted by the leading painters of the period, and a wide field for decorative treatment was thus opened.

A in Fig. 6 is one of the large pendants between the panels, and shows the human mask and the heavy bunches of fruit and floral work. Jones avoided an over-naturalistic treatment in all his detail. It was essentially imposing, still and impassive. A panel heading is shown at B in which the human mask is repeated with swags of fruit and leafage at either side. The rich treatment of the cornice and frieze is shown at C. Great importance is given to both the fireplace and the doorway, which are of large and stately proportions.

Jones had two notable followers—namely, Webb and Pratt. The latter had also studied in Italy and returned to England in 1647; he was responsible for many interior schemes of decoration. Webb was designing buildings soon after the accession of Charles I. His designs followed closely upon the teaching of Inigo Jones. It is evident that much of his work was inspired in the first instance by the older architect, for whom he acted as assistant. He was in many respects a more national designer than Jones, and delighted in panelling, and this, although designed to be in keeping with Jones's principles, was really a retention of the traditional customs of England. His schemes of panelling, however, were vastly different to those of the early Jacobeans. In place of the small, regular, and usually rectangular panels with intermittent pilasters, the scheme he adopted was of a more architectural character. The panels were very large, and a dado was usually introduced. The wood was usually left in its natural state, especially when, after the death of Inigo Jones in 1652, he relied purely upon his own initiative.

THE USE OF PANELLING

The general tendency as the century progressed was to give a structural appearance to the interior, whether the walls had a lining of panelling or not. The Elizabethans had used panels of such a width that they could be cut from a log without the necessity of joining them. Too wide boards could not be used without the risk of them warping. A glance through the interiors shown in this book will reveal the opposite tendency during the 17th century. The panels were often of tremendous size, and were joined in two or more pieces to obtain the necessary width.

The dining-room at Thorpe Hall, Northamptonshire (Fig. 7), is a happy example of Webb's work after the death of Inigo Jones. The walls are entirely panelled in oak left in its natural state, and when compared with the white plaster used by Jones seems far more suited to the English climate. The arrangement of the panelling should be compared with that at the Jacobean mansion of Quenby shown in Fig. 35, Vol. I. In the latter the panels, which are small and regular, are carried uniformly down to the floor, and the whole is the direct result of an endeavour to provide a covering to the walls by the most obvious method.

At Thorpe, the scheme has been carefully designed. A dado is provided, and the door and fireplace form an harmonious part of the scheme. The panels are large, and those flanking the doorway have imposing headings consisting of a cornice and frieze. This is shown in closer detail at B, Fig. 8. The doorway, which is particularly fine, has a similar heading, but has heavy swags of fruit in the frieze hanging from the central console and the whorled scrolls at the ends. The architrave is broken at the sides near the top, and has half pilasters to support the overhang. A in Fig. 8 shows these details, while C shows one of the centre panels of the double doors. The overmantel has the small centre panel between the scrolls, such as that in the panel heading B, Fig. 8. The main centre

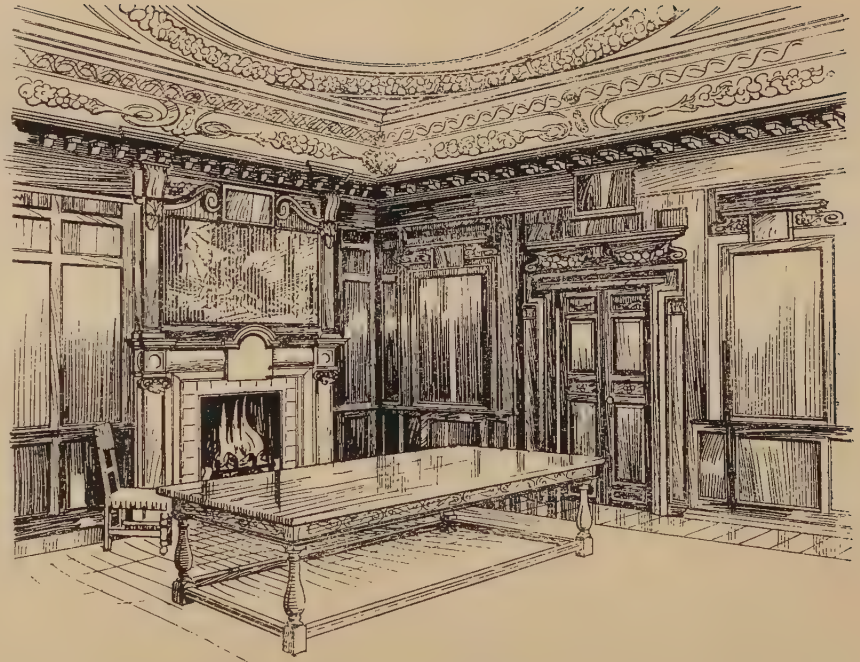


FIG. 7. THE DINING-ROOM AT THORPE HALL, NORTHAMPTONSHIRE.

Middle of the 17th Century.

The room was designed by John Webb. The walls are panelled with oak in the characteristic Webb manner. The mantelpiece is of marble and the ceiling of plaster. The overmantel panel has since been replaced with a mirror.

FIG. 8. DETAILS FROM THE DINING-ROOM AT THORPE HALL, NORTHAMPTONSHIRE.

Middle of the 17th Century.

A. The door heading showing the broken architrave supported by half pilasters and the carved swags of fruit beneath the cornice. B. One of the panel headings. C. One of the carved centre panels of the door.

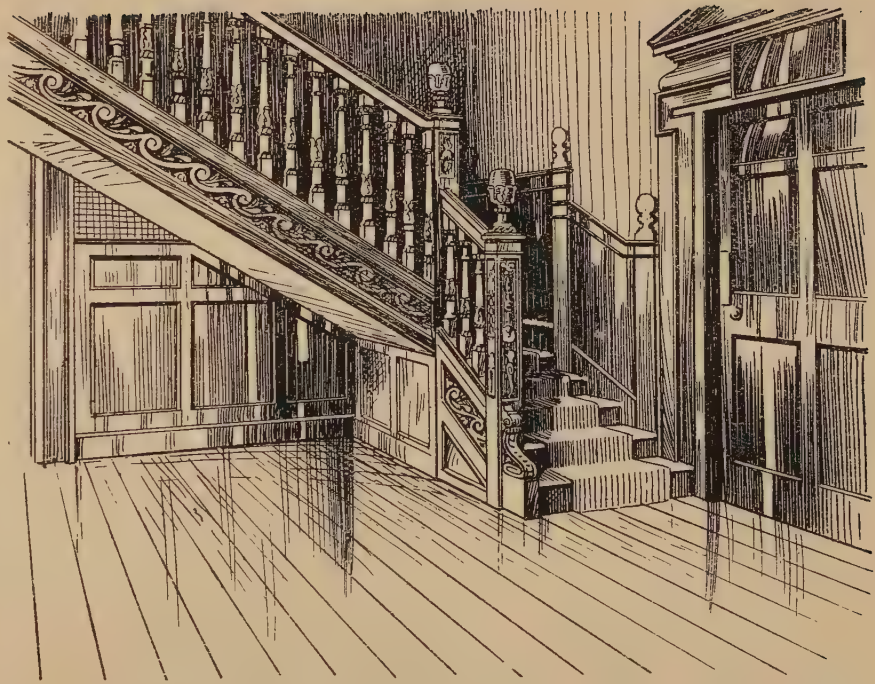


FIG. 9. THE STAIRCASE AT THORNEY ABBEY HOUSE, CAMBRIDGESHIRE.
Middle of the 17th Century.

A light form of staircase by John Webb. The lower newel is supported by scrolled brackets and terminated with a carved finial at the top. The balustrade takes the form of carved turnings.

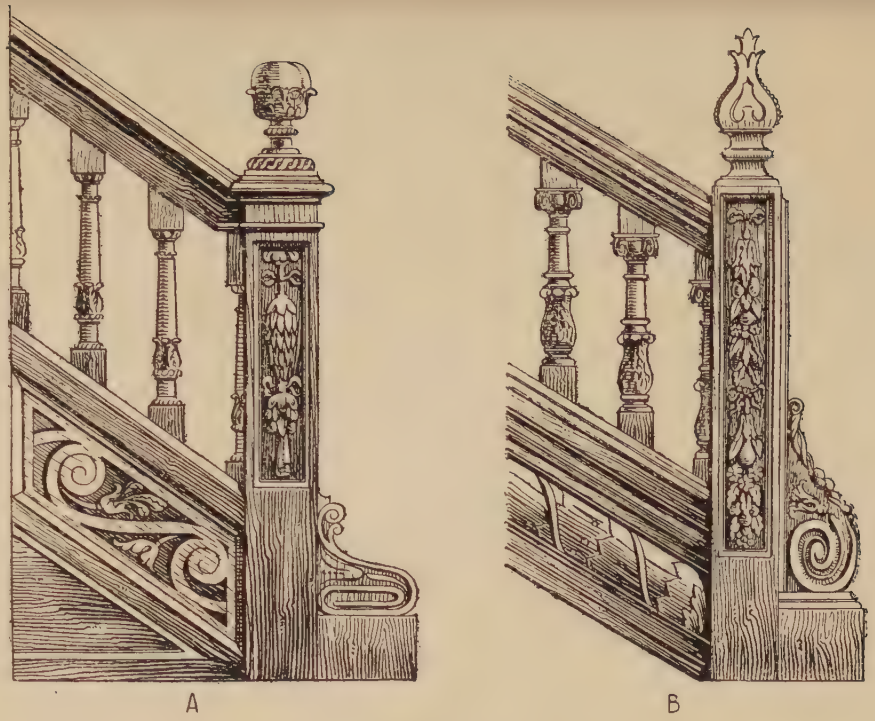


FIG. 10.

A. Detail of the staircase at Thorney Abbey House, Cambridgeshire (*Mid 17th Century*). B. Portion of a staircase at Cobham Hall by John Webb (*Mid 17th Century*). The newel is supported by a bracket in a similar way to that at Thorney Abbey House. The newel, however, has no capping moulding.

panel is now occupied by a mirror. The plaster ceiling is in many respects similar to the designs of Inigo Jones.

The system of house-planning used by the Palladian designers was on very different lines to that of the Jacobean builders. The mansion was usually either oblong or square in plan, and the hall formed simply an entrance place, although a great deal of attention was given to its decoration. In some cases the staircase was built in the hall, as at Coleshill House, Berkshire, in which the staircase is double, and rises in broad flights on opposite sides of the hall and joins a gallery immediately facing the entrance. Great importance was given to the staircase during the 17th century. In some cases the panelled balustrading similar to that at Ham House (Fig. 1) was used by the Palladian designers, the general tendency being to replace the scrolled strapwork or the heraldic devices or the martial *motifs* as at Ham, by scrolled acanthus leafwork. The principal staircase at Thorpe Hall is of the latter type, and was designed by Webb.

A similar staircase, also designed by Webb, is that at Thorney Abbey House, Cambridgeshire, and illustrated in Fig. 9. It will be noted that the handrail is still mortised into the newel, the universal method of the Jacobean and Elizabethan craftsmen, but the capping moulding is widened at the newel over which it fits. A, Fig. 10, shows this detail more clearly. This was the general tendency about the middle of the century, and the ornament surrounding the newel was eventually completely discarded. The newels were still of generous proportions, and the use of turned balusters came into general favour. The Thorney staircase bears a strong resemblance to that at Cobham Hall, illustrated in Fig. 10, B, excepting that the latter has no capping over the newel, and is thus rather reminiscent of the Jacobean type. The secondary staircase at Thorpe Hall is also very similar, and has the capping above the newel as that at Thorney. All three staircases have the scrolled support at the foot of the newel.

III

THE WREN PERIOD

1660–1720

The restoration of Charles II. brought with it a great impetus to building operations in England. Although the civil war had ended shortly before the middle of the 17th century, there was but little to attract the wealthy to build private mansions during the Commonwealth. There certainly were a few important country homes erected—as, for instance, Coleshill House, Berkshire—but it was not until the reaction in public feeling, brought about by the restoration of the monarchy, that building was carried on normally. Inigo Jones, who had died in 1652, left behind him two faithful followers—namely, John Webb and Roger Pratt. Both men continued the Italian Renaissance style as introduced by Jones. Another designer who carried out a considerable amount of work after the Commonwealth was Hugh May. He took the works of Inigo Jones as his precept. His interiors were usually rich in decorative detail, and, like Webb, he made considerable use of woodwork in his schemes.

The Jones School, however, was eclipsed soon after Charles II. ascended the throne by the powerful influence of Wren. Just as Inigo Jones had dominated the advanced work of the first half of the century, so Wren's was the guiding hand that steered the architectural ship towards the end of the century. His chief energies were directed to the building of churches and public buildings, and his connection with the interior work of private mansions was very limited. Indeed, there is no concrete

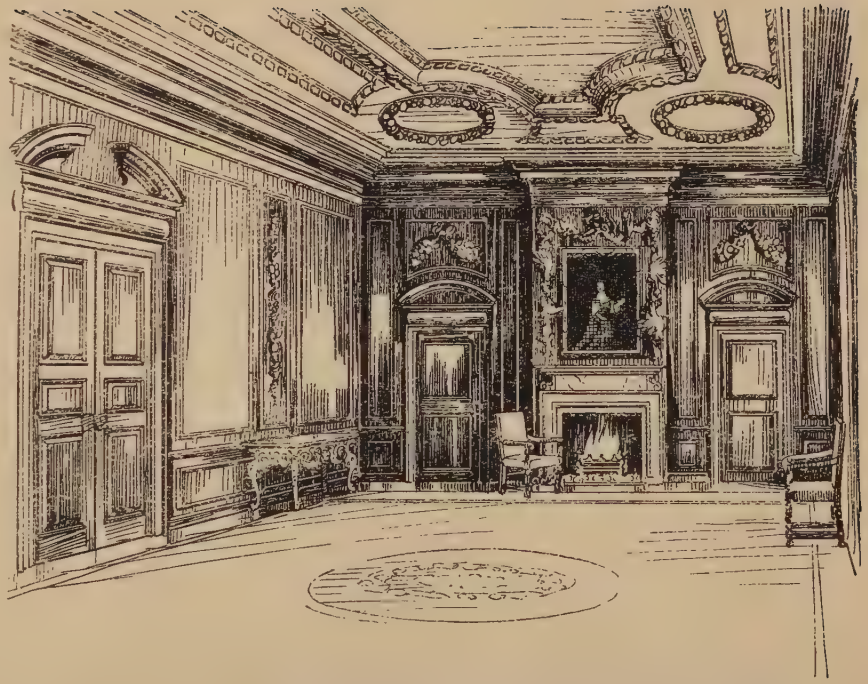


FIG. 11. THE SALOON AT BELTON HOUSE, LINCOLNSHIRE.

Late 17th Century.

The walls are covered to their full height with oak panelling in which the main panels are very large. The narrow intermediate panels are decorated with carvings in the Grinling Gibbons style. The overmantel treatment also takes the form of carvings surrounding a framed portrait. The plaster ceiling finishes at the cornice, which is of wood.

FIG. 12. OVERMANTEL TREATMENT IN THE SALOON AT BELTON HOUSE, LINCOLNSHIRE.

Late 17th Century.

The carving is characteristic of the Grinling Gibbons style. Dead birds form the chief *motif*, with leaf and floral work.

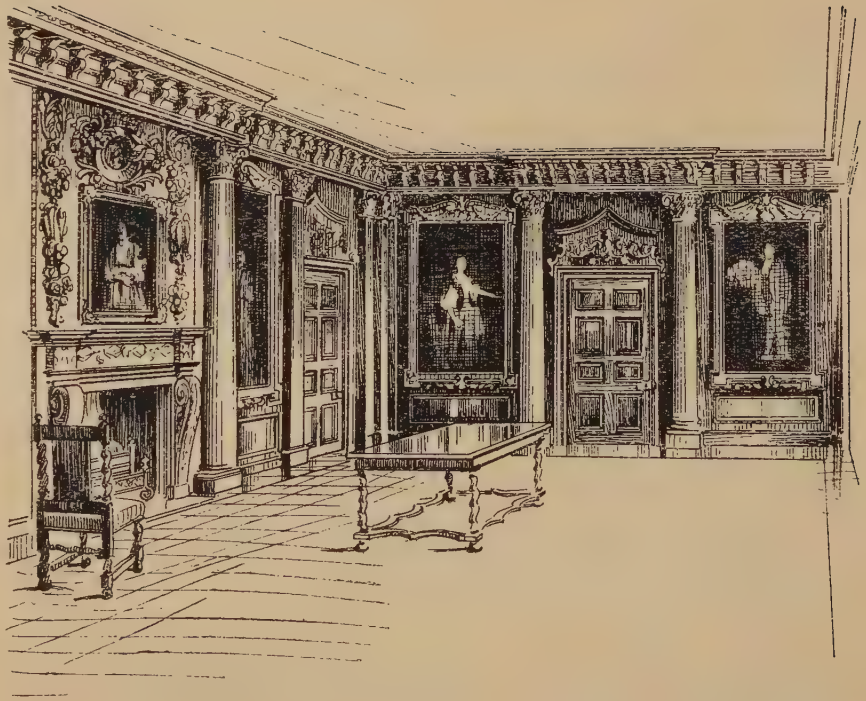


FIG. 13. THE DINING-ROOM, BADMINTON HOUSE, GLOUCESTERSHIRE.
Last quarter of the 17th Century.

The pictures with their carved frames form a necessary part of the scheme. The overmantel and doorway headings are carved in the Grinling Gibbons style. The ceiling is of plaster and is quite plain.

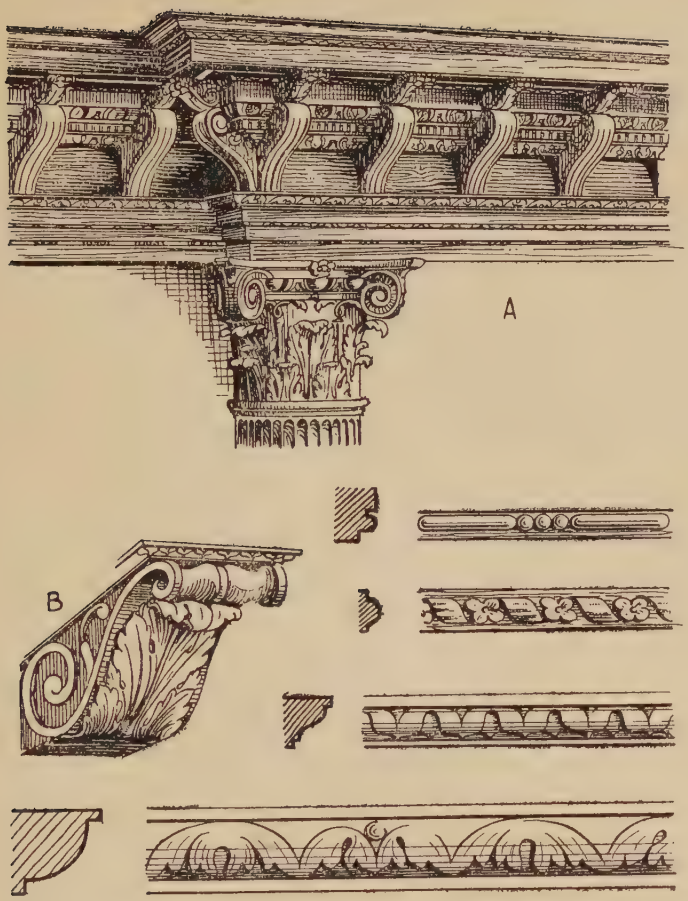


FIG. 14. DETAILS FROM THE DINING-ROOM AT BADMINTON HOUSE, GLOUCESTERSHIRE.

Last quarter of the 17th Century.

A. The entablature and a capital. B. A carved console. The remaining illustrations show various carved mouldings in the room.

assurance that he carried out the building of any country mansion. There are several houses in which he is presumed to have worked, but the term " Wren " is usually applied to work carried out in his style, even when the actual design was evolved by a contemporary architect.

Wren's position in the architectural world was rather peculiar. He was openly depreciated and secretly acknowledged as a great leader. In his earlier years he had shown a leaning towards scientific pursuits, and at an early age had won honours in scientific subjects. It was perhaps natural that the older and purely professional architects should be jealous that the young man who had been trained in any subject but architecture should step right into the foreground. That he held a strong influential position at the Court is proved by the amount of important work entrusted to him by Charles II.

His work had a strong individual character, and, like Inigo Jones, he was not merely a copyist of the Italian Renaissance. In many respects his opportunities were far greater than those of Jones, who had founded a school during one of the most troublous times in England. The peaceful condition of the country, combined with the great fire of London in 1666, gave him just the chance to exercise his gifts. Again, by the time Wren was working as a designer, the educated and advanced style introduced by Inigo Jones had become more universally appreciated. Jones had found the English work curiously mixed in style and ignorant in its application, and his early work stood quite apart from anything that had ever been done in England before. It paved the way for Wren, who lived in an age of greater discernment. Jones and Webb from 1620 onwards had given new and refined ideas of appreciation, so that Wren's designs, although thoroughly individual, were not such a marked departure from those of his contemporaries.

His system of house-planning was much the same as that instituted by Jones. The hall remained as the

entrance place, and in many cases the main staircase was built in it. He shared Webb's appreciation of the value of wood panelling for his rooms. When compared with Jones, his work exhibits a far greater feeling of homeliness. The panels were large in proportion, and were framed in wide projecting mouldings, as, for instance, in the saloon at Belton House (Fig. 11). They were often surmounted by a fine classical frieze and cornice, and the use of a dado was universal. The latter was fixed at the normal height of the pedestal of the classic orders, and the scheme tended towards the architectural. Doors and windows were usually framed by moulded and carved architraves and surmounted by a broken pediment. The fireplaces assumed a degree of importance, and a common feature was the use of a picture in place of the usual overmantel. In fact, the value of paintings in a room was generally recognised, and they often formed an integral part of the general decorative scheme. In some cases their use was limited to the overmantel and above the doors, while in others large pictures in uniform frames were placed in front of the large panels with which the walls were lined.

An important change came over the character of the decoration soon after the accession of Charles II. It was caused by the setting and gradual adoption of a new school of carving by Grinling Gibbons. Elizabethan and Jacobean carvings were vigorous, strong, and full of life, but were essentially barbarous in execution. This was a characteristic that Inigo Jones was at some pains to overcome. He realised the necessity of the carved details conforming to his ideas, not only in general design, but also in feeling. The keynote of his work was a feeling of impassiveness which, although not lifeless or dull, was not obtrusively bold or extravagant. The whole effect was to be imposing, stately, and dignified. Grinling Gibbons created an entirely new character. His work was extremely realistic, natural, and as candidly like its prototypes as his chisels could form it. He chose

FIG. 15. A ROOM AT DYRHAM PARK, GLOUCESTERSHIRE.

End of the 17th Century.

A panelled room by William Talman. The panels are large and are raised, having bevelled edges. The mouldings are gilt. The plaster ceiling is comparatively plain and is coved over at the edges.

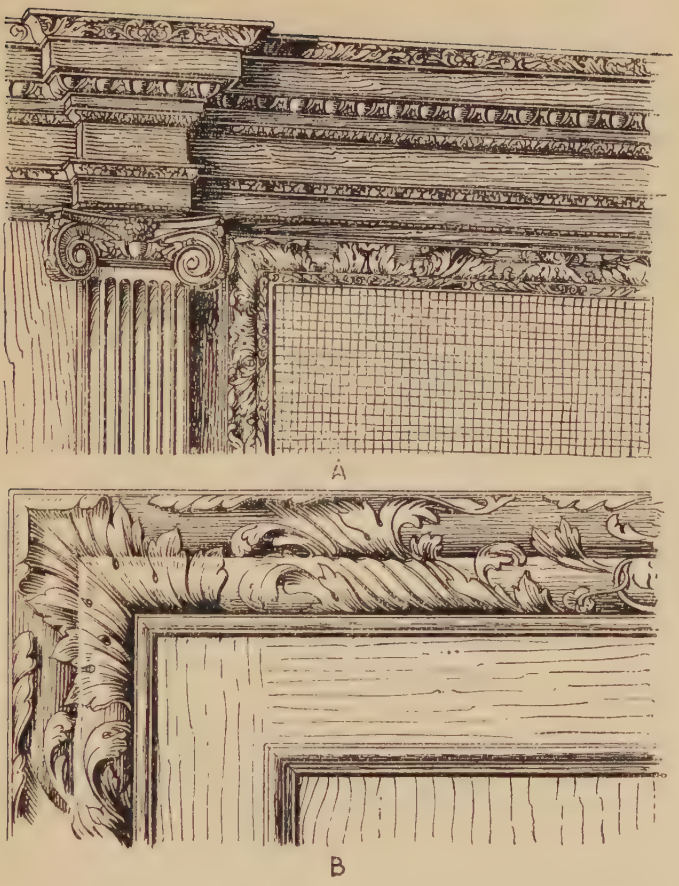


FIG. 16. DETAILS FROM A ROOM AT DYRHAM PARK, GLOUCESTERSHIRE.

End of the 17th Century.

A. The carved cornice, capital, and frame in the overmantel. B. The carved architrave of the doorway.

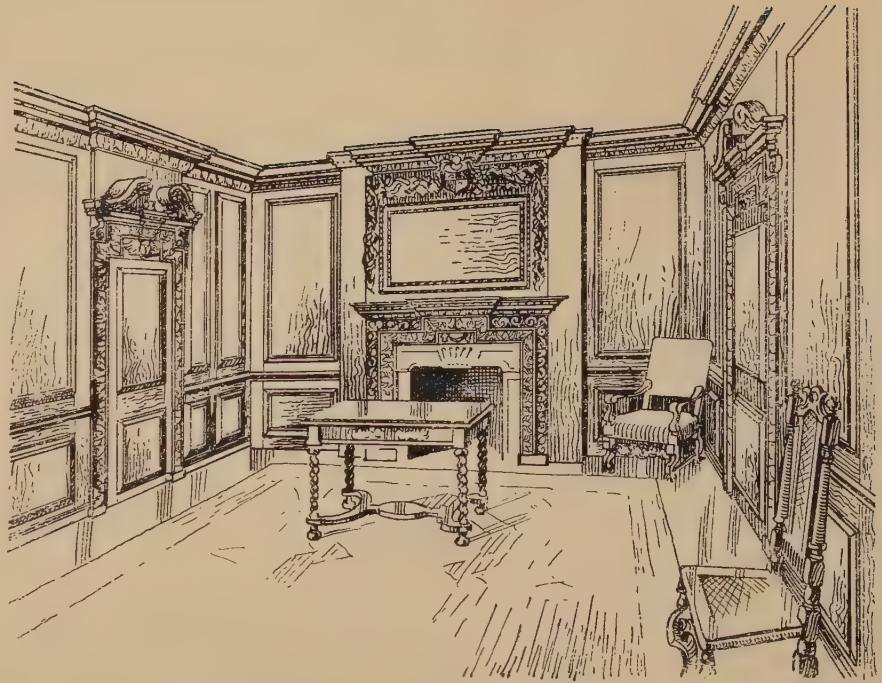


FIG. 17. ROOM FROM CLIFFORDS' INN, LONDON.

NOW IN THE SOUTH KENSINGTON MUSEUM.

Last quarter of the 17th Century.

The panelling is of oak, and consists of a series of wide panels framed with heavy projecting mouldings. There are four doors. Those shown have cherubs' heads carved in the headings. The heading of one of the other doors is shown at "B," Fig. 18.

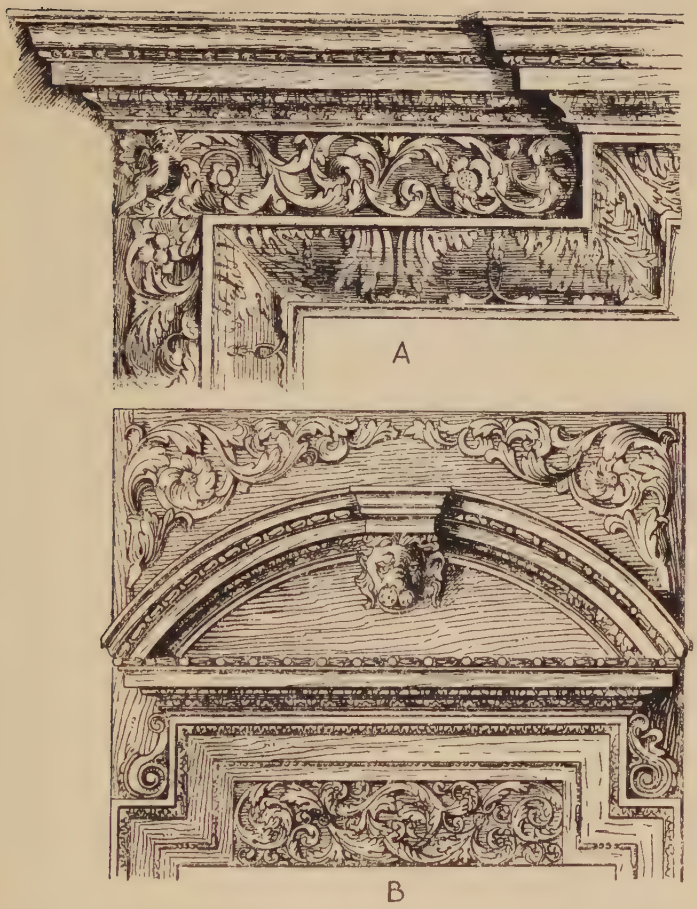


FIG. 18. DETAILS FROM A ROOM IN CLIFFORDS' INN.

NOW IN THE SOUTH KENSINGTON MUSEUM.

Last quarter of the 17th Century.

A. The woodwork of the mantelpiece showing the carved cherub and acanthus scrolls.
B. One of the doorway headings.

an extraordinary variety of subjects—leafage of all kinds, forms of children, game, fish, and fruit. He and his school worked in combination with Wren, May, Talman, and other designers. The most noteworthy of his designs took the form of curious combinations of leafage, flowers, game, etc., arranged in bunches, pendants, and swags. They were realistically modelled in bold relief, and stood well out from the groundwork on which they were fixed. Lime wood and pine were his favourite media.

The saloon at Belton House, Lincolnshire, illustrated in Fig. 11, is typical of a large room dating from towards the end of the 17th century. It shows strongly the influence of Wren, although he was probably not directly responsible for the building. The walls are panelled with oak, which is carried right up to the ceiling, and is capped by a large cornice moulding. The main panels are very wide, and have intermediate narrow panels decorated with pendants of fruit and leafage carved in the manner of Grinling Gibbons. They are bevelled at their edges, as was customary at that period, and are surrounded by large projecting mouldings. The doors flanking the mantelpiece, with their cornices and curved pediments, are of extremely fine proportions. The overmantel exhibits a typical feature of the period in the use of the framed portraits. It is surrounded by fine carvings in the Gibbons style, which consist of dead birds, leafage, and flowers. There are two fireplaces in the saloon, that at the opposite end being similarly treated, excepting that the birds are replaced by fruit and floral work. Enlarged portions of the carved details are shown in Fig. 12.

The dining-room at Badminton House, Gloucestershire (Fig. 13), is treated in a more architectural manner than the room at Belton House, and has a series of composite pilasters supporting an entablature. The ceiling is without the fine plaster decoration with which that at Belton is embellished, and is quite flat and plain. The

pictures in carved frames form a part of the wall decoration, and emphasise the atmosphere of warmth. The overmantel is treated similarly to that at Belton in the use of the portrait surrounded by carvings in Grinling Gibbons' style. The headings to the doors have also typical Gibbons' carving.

An interesting comparison may be made with this room and that at Wilton (Fig. 5), which owes its origin to Inigo Jones. In both rooms pictures form an important part of the decoration, but the atmosphere of the two rooms differs. Wilton is magnificent, rich, and stately, while the Badminton room imbues one with a far greater sense of comfort and homeliness. A great deal of this feeling is no doubt due to the different materials employed, the one having plaster walls, and the other being panelled. The two architects, Jones and Wren, however, had different ideals, and the materials used represent but one of the causes which emphasise the varying impressions. Fig. 14 shows some of the details in the room at Badminton.

Hawksmoor and William Talman were contemporary architects with Wren, and to a great extent came under his influence. Fig. 15 is a fine room, which owes its origin to Talman, and is quite architectural in design. The pilasters are of the Ionic order, and support a carved entablature picked out in gilt. The comparatively plain plaster ceiling is coved at the sides and breaks forward above the mantelpiece. The latter is typical of the period with its framed picture and the mirror. Another usual feature is the ogee-shaped framing to the fireplace opening and the omission of the shelf. The latter, however, was not universal. The fireplaces at Belton and Badminton both have the shelf. The capital of one of the pilasters and the carving of the frame above the mantelpiece are seen at A, Fig. 16, and the ogee-shaped architrave of the door at B.

The panelled room from Cliffords' Inn now in South Kensington Museum, and shown in Fig. 17, is an example

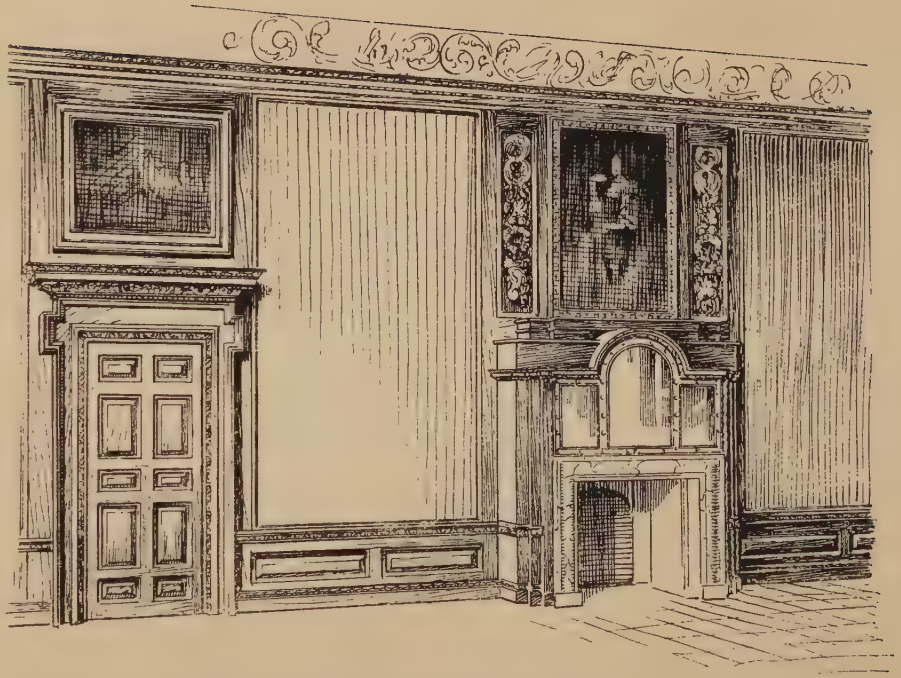


FIG. 19. A DOORWAY AND MANTELPIECE IN THE KING'S BEDROOM AT HAMPTON COURT PALACE.

Late 17th Century.

The room was designed by Sir Christopher Wren and the carving carried out by Grinling Gibbons. The ogee-shaped marble framing to the fireplace opening without any shelf is typical of the period. The large panels on the walls are stretched with tapestry.

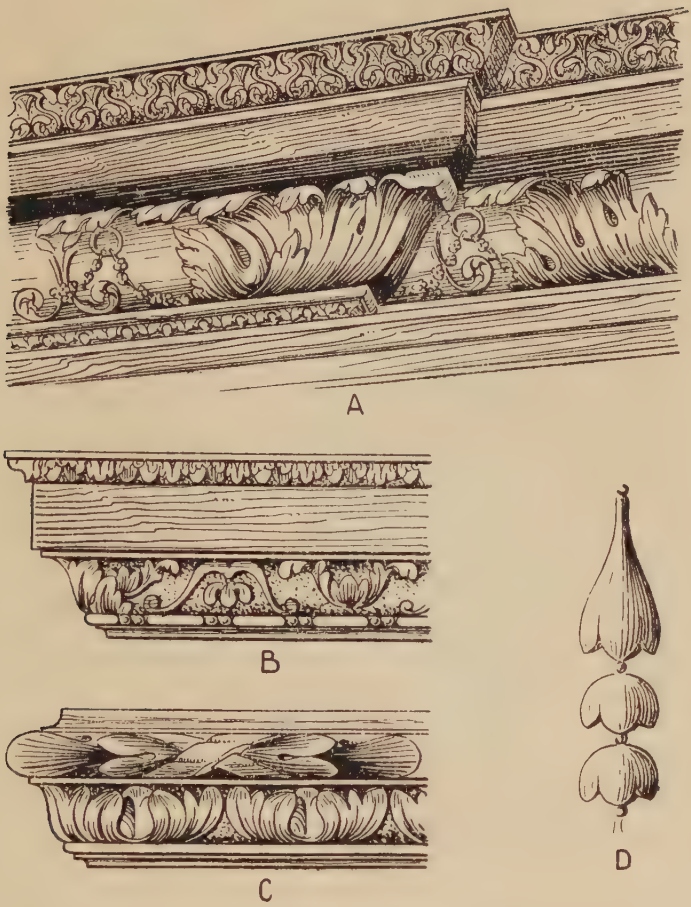


FIG. 20. DETAILS FROM THE KING'S BEDROOM AT HAMPTON COURT PALACE.

Late 17th Century.

A. The carved entablatures above the door. B. Mantelpiece cornice. C. The dado rail. D. Carved husks.

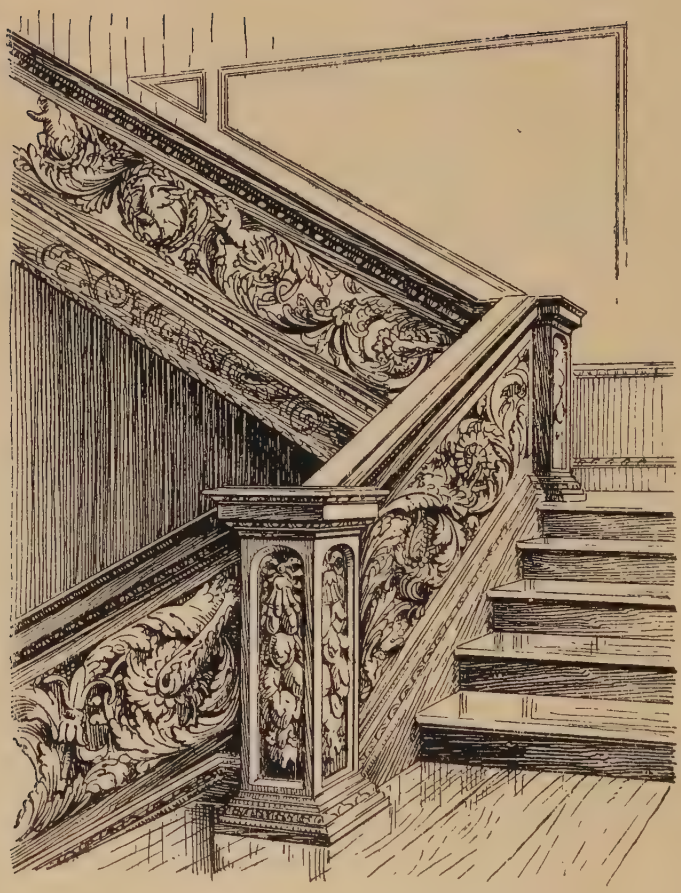


FIG. 21. THE STAIRCASE AT TYTHROP HOUSE, OXFORDSHIRE.

Last quarter of the 17th Century.

The heavy newels are finished at the top with a broad capping of the same section as the handrail. The balustrading takes the form of pierced panels carved in the form of acanthus scrolls, cupids, etc.

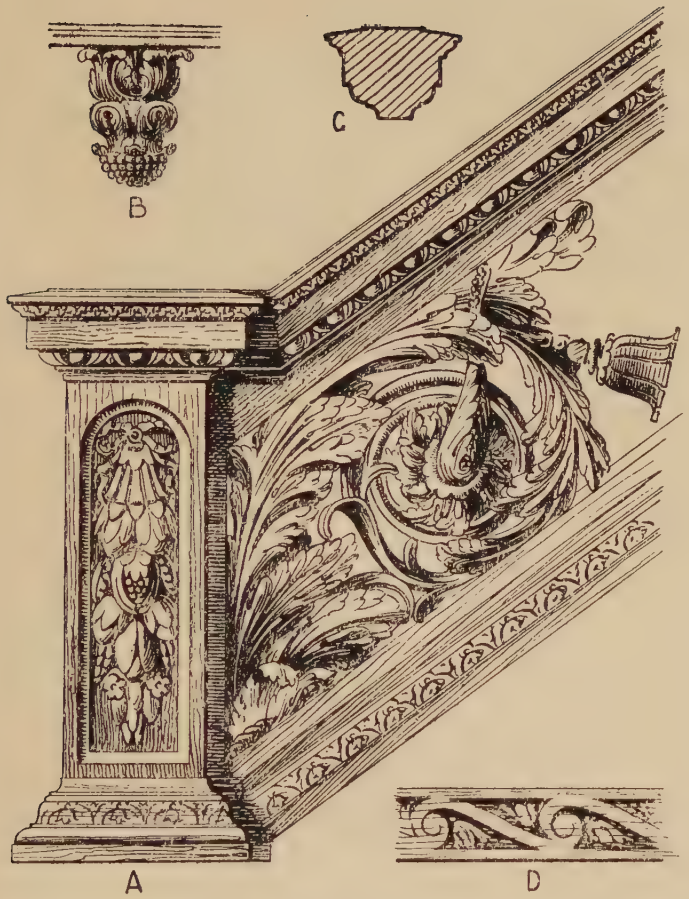


FIG. 22. DETAILS OF THE STAIRCASE AT TYTHROP HOUSE, OXFORDSHIRE.

Last quarter of the 17th Century.

A. A newel and portion of the balustrade. B. A pendant beneath one of the newels. C. Section through the handrail. D. Carving on the carriage-piece.

of a smaller room of the late years of the 17th century. The usual dado moulding is introduced, and the panels are raised as in the room at Belton House, shown in Fig. 11. The overmantel takes the form of a wooden panel, surrounded by carved acanthus leafage which is centred by an heraldic device. The carved mantelshelf is shown at A, Fig. 18, in which the carved figure of a boy can be seen at the left, a common feature of the work of the period. At B, Fig. 18, is seen the heading of one of the doorways. There are four doors to the room, two having the heading shown at B, while the remaining two have broken pediments of serpentine shape and a carved cherub's head and wings in place of the acanthus carvings at the bottom of B.

The later portion of Hampton Court Palace, built during William and Mary's reign by Wren, contains many interesting features. A mantelpiece and doorway is shown in Fig. 19. The marble framing around the fireplace opening is ogee-shaped, as that at Dyrham (Fig. 15), and there is no mantelshelf. The picture above is flanked by pendants carved by Grinling Gibbons in his usual bold naturalistic manner. At A, Fig. 20, the carved cornice above the door is shown, and the remaining illustrations show the various carved mouldings in the room. The large panels above the dado are stretched with tapestry.

As mentioned in Chapter II., the pierced panels carved with acanthus leafage, and the turned balusters, succeeded the strapwork of the Jacobean period in the balustrading of the staircases. At Tythrop House, Oxfordshire, is a splendid example constructed towards the end of the 17th century, and is shown in Fig. 21. It will be noticed that the finial which was still in evidence in the staircase at Thorney Abbey House (Fig. 9) has quite disappeared in the present example, the newel being terminated at the top by a broad capping worked in the same section as the handrail. The carving shows strongly the influence of Grinling Gibbons in its complex and

naturalistic character. The general tendency by the beginning of the 18th century was to lighten the newel and substitute the carved panels by a series of turned balusters. The panelled balustrade, however, was always accompanied by a heavy newel. An enlarged view of the carving is given in Fig. 22.

Wren also carried out a number of staircases in stone, having balustrades of wrought-iron work.

Jean Tijou was chiefly responsible for the introduction of fine ironwork during his stay in this country, in the reign of William and Mary. A wooden handrail was fixed above the metal balustrading.

IV

THE EARLY GEORGIAN PERIOD

1720–1750

Towards the end of the first quarter of the 18th century the Renaissance style, as thoroughly nationalised by Wren, began to decline in favour of a more purely Italian classical style. As shown in the last chapter, Wren differed chiefly from Inigo Jones in that his work bore a far more homely character. With the opening of the century he was still the leading architect from whom the lesser designers took their pattern. He died in 1723, but before his death his influence had declined, and popular fashion reverted to the colder and more formal style favoured by Jones.

The reversion was probably not so much due to any remaining influence of Jones, as to the rising fashion for people to whom building was of immediate interest to travel abroad. They learnt for themselves the origin whence the Renaissance had come, and the stately, spacious style they found appealed irresistibly to the age. It demanded all that was elegant, magnificent, and pompous at no matter what sacrifice of comfort. Noblemen required splendid houses, and the number of smaller houses suited to the purses of the country squires and the well-to-do commercial classes increased steadily. Private individuals became versed in the principles of classic architecture, and their acquaintanceship with the Italian buildings caused a reaction in favour of the style set by Inigo Jones in the previous century, which lent itself readily to the fashionable ideas of the times.

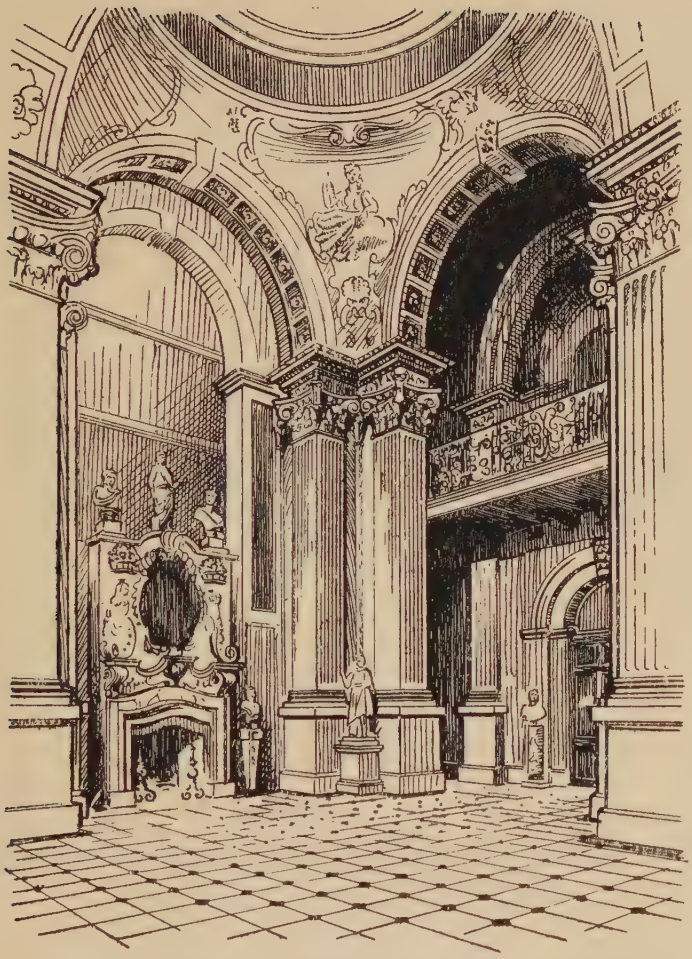


FIG. 23. THE HALL, CASTLE HOWARD, YORKSHIRE.

First half of the 18th Century.

This palatial hall was built by Sir John Vanbrugh. The dome, which is painted, is supported by four large piers. The fireplace is a peculiar feature and shows strong French influence.

Many of the architects during the second half of the 17th century had never been abroad, and had absorbed their ideas of the Renaissance from men like Jones and Pratt. It was natural that with their ideas thus limited they should retain a good deal of what was traditionally English. Wren, although his work owed its origin to Italy, adapted the style to suit our colder climate, and gave to his interiors a far greater sense of homeliness than had been customary with Jones. In the first half of the 18th century all the leading architects, or at any rate all the fashionable architects, travelled abroad, and came back inspired with ideas purely Italian in feeling.

The result of the rage for the Italian ideal was a great increase in the proportions of the rooms. The hall enjoyed a period of importance, and although it was essentially an entrance place and in no sense a living-room, it was the subject of the most elaborate treatment. In many cases it assumed a degree of spaciousness and immensity that remind one of a Roman palace. The great height to which they were built often caused the addition of a gallery. It became customary to build the ground-floor, in which the hall was situated, somewhat above the level of the ground, the outer entrance being approached by a flight of steps. The basement below was used for the kitchens and other offices.

The palatial type of interior gained in popularity as the century advanced, and another result was in the arrangement of the rooms. They were placed to lead one into the other, so that when the doors were opened a view throughout the whole length was obtained, thus giving an increased impression of spaciousness. Statuary was made considerable use of, and still further added to the resemblance of an Italian palace. Wealthy people when travelling abroad made a point of collecting statuary and other works of art specially for the purpose of using them for the decoration of their English houses. It was the age of studied magnificence. Artists and craftsmen

FIG. 24. THE SCULPTURE GALLERY, HOLKHAM HALL, NORFOLK.

Second quarter of the 18th Century.

The Gallery was designed by William Kent specially for the display of statuary. The latter stands in coved niches arranged in the otherwise plain walls.

FIG. 25. THE DRAWING-ROOM AT DITCHLEY, OXFORDSHIRE.

First half of the 18th Century.

The room was designed by James Gibbs. The walls are white, and the door-casings are painted to match. The mantelpiece is of marble. The ceiling is of a later date.

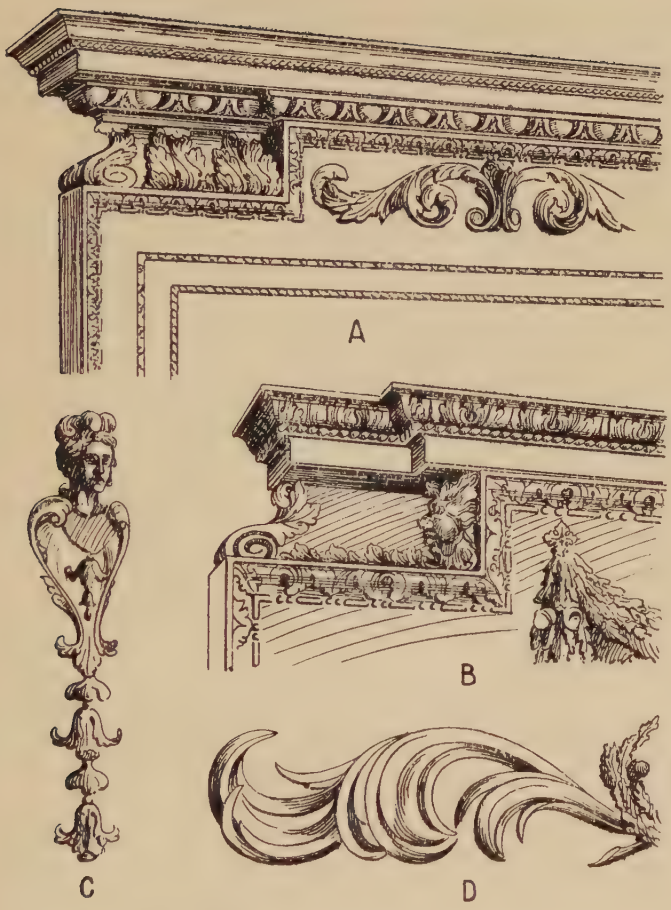


FIG. 26. DETAILS FROM THE DRAWING-ROOM, DITCHLEY, OXFORDSHIRE.

First half of the 18th Century.

A. A doorway heading. B. Heading of one of the picture panels. C. A mask in the overmantel. D. Detail in the heading of the overmantel.

of all nationalities were employed to obtain the finest and most elaborate effect. In this sense it was a golden age for the interiors in that the finest work of the most skilled men was demanded, but it lacked the exalted genius of Inigo Jones or Wren, who realised that extravagance of decoration was not vital to beauty. The whole tendency was rather towards the theatrical.

The century was remarkable for the number of designers working in the Italian Renaissance style, but all more or less displaying individuality in their treatment. The greatest exponent of the palatial interior was probably Sir John Vanbrugh, who, although possibly the most famous of the earlier 18th-century architects, did not attract a school in the same way that Jones and Wren had done. His ideal was to produce an atmosphere of dignity and magnificence, and he obtained it by magnitude and vastness of proportion. His work well reflects the national temperament at the period. Stone, marble, or plaster were the materials chiefly used in the rooms, and the wood panelling which in Wren's time had been revived was very little in evidence. In cases where its use was called for it was generally painted.

A very striking example of Vanbrugh's work is the hall at Castle Howard, Yorkshire, shown in Fig. 23, and serves to illustrate the princely style of building which he carried out. The dome is supported by four immense piers faced with composite pilasters and bridged by semicircular arches. Above the piers are large mural paintings. A balcony is built immediately facing the entrance, the balustrading of which takes the form of finely executed ironwork. The mantelpiece is remarkable in itself, positioned as it is beneath the large arch. It shows very strong French influence in its design. The statuary with which the hall is embellished emphasises the stately and grand atmosphere of the whole.

One of the most fashionable designers was William Kent, who had a patron in the Earl of Burlington. He

was a man of remarkable versatility, and was as notable for his mural paintings as for his powers as a designer of interior work generally. He was often employed as a painter in houses being decorated under the supervision of other architects, although he was hardly an accomplished master. In his interiors, however, he showed undoubted ability. He travelled abroad considerably, and collected many pieces of sculpture and antiques which were used in the interiors he designed for his clients. To such a height did the rage for the collection of sculpture reach that in some of the larger mansions special galleries were built in which to display them. Fig. 24, known as the sculpture gallery at Holkham Hall, Norfolk, is an example. It was designed by Kent, and exhibits a typical feature in the cove at the far end. The walls are comparatively plain, and have a series of niches above the dado moulding for the reception of statuary. The fireplace is also designed with a niche in the overmantel, surrounded by a carved architrave, and capped by a broken pediment.

Gibbs was employed as a designer in a great number of houses. He followed the trend of general fashion in its demand for magnificence. His work was not of the same gigantic proportions as that of Vanbrugh, and in the treatment of his rooms followed closely what he considered the correct proportions for them as established by the classic precedent.

The drawing-room at Ditchley, Oxfordshire (Fig. 25), is a particularly fine room of his design. The walls are decorated with a series of pictures contained in panels. The latter are formed by carved mouldings broken at the corners and decorated at the headings with human masks and swags and pendants of flower and leaf work. The doors are of mahogany, and have raised panels and carved architraves. One of the headings, with its scrolled acanthus leafage and the egg and tongue enrichment, is shown at A, Fig. 26. At B the heading to one of the

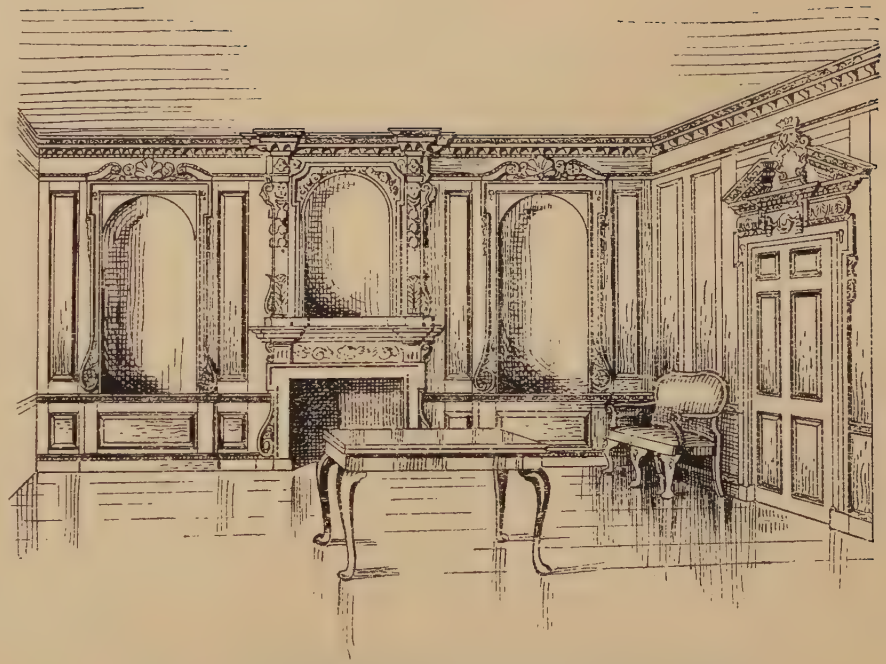


FIG. 27. A ROOM FROM HATTON GARDEN, LONDON.

NOW IN THE SOUTH KENSINGTON MUSEUM.

Circa 1730.

The walls are panelled with pine, which was originally painted. The coved niches flanking the fireplace originally had glazed mahogany doors. The general decoration is typical of the period.

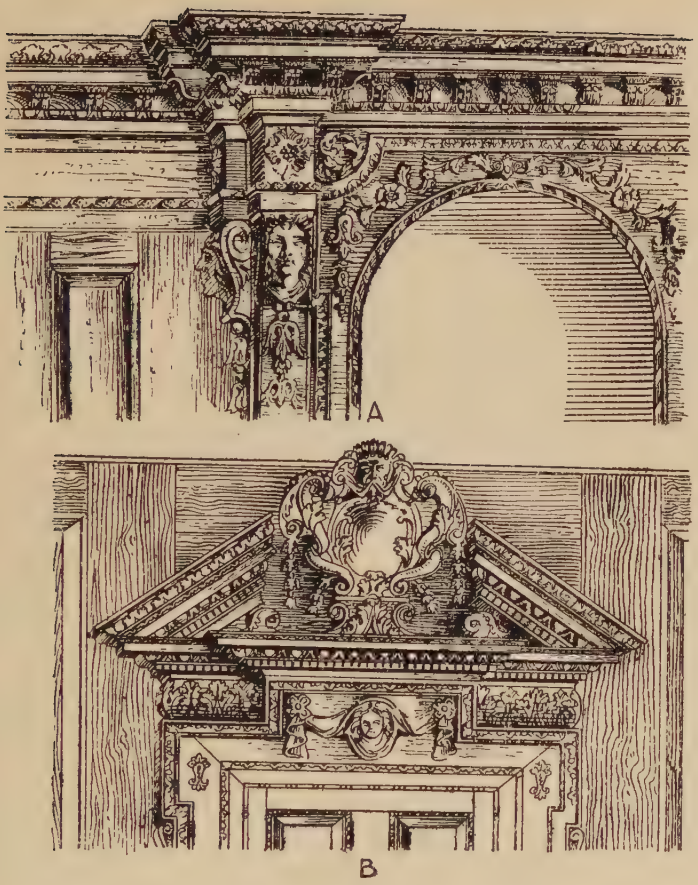


FIG. 28. DETAILS FROM A ROOM IN HATTON GARDEN.
NOW IN THE SOUTH KENSINGTON MUSEUM.
Circa 1730.

A. The top of the overmantel. B. A doorway heading.

FIG. 29. A STAIRCASE AT QUEEN SQUARE, BATH.

First half of the 18th Century.

A fine staircase built by John Wood. It should be compared with the previous examples. The handrail is light and is mounted upon the top of the newels. The ramp or upward curve of the rail should be noticed.

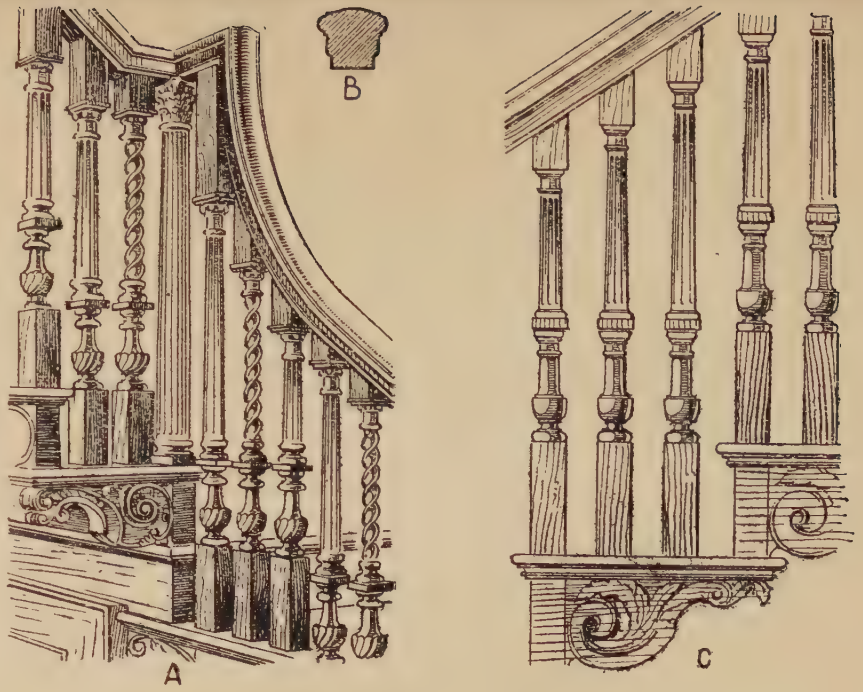


FIG. 30. STAIRCASE DETAILS.

A. Portion of a staircase at Queen Square, Bath (*First half of the 18th Century*). B. Section through the handrail.
C. Balustrade on a staircase at Northgate, Ipswich (*First half of the 18th Century*).

panels is shown. The centre portion is occupied by swags of oak leaves and the portion outside the break by a grotesque mask. The marble mantelpiece is of fine workmanship, the upper portion of which takes the form of two pilasters capped by a broken pediment. These are decorated with human masks, shown more clearly at C, Fig. 26. D shows the detail above the picture. The painter's art was made considerable use of during the 18th century, and framed pictures, as in the previous periods, often formed an integral part of the design, as in the room at Ditchley.

An example of a smaller room is given in Fig. 27, and is from Hatton Garden (now removed to South Kensington Museum). The walls are panelled with pine, and, as was customary with all panelled work of the period, were originally painted. The overmantel and the walls immediately adjacent have coved niches, the latter having originally had mahogany doors. The carved moulding around the overmantel niche is broken at the sides near the top, and has shaped corners. The cornice and frieze are supported by brackets carved in the form of human masks. These are shown in Fig. 28 at A, in which can also be seen the carved cornice and the bevelled panels at the sides. Below, B, is the heavily carved heading of the doorway. Doorways were invariably made important features in the 18th-century rooms.

Other prominent names occurring in connection with interior decoration are Abraham Swan and Izaac Ware, who enjoyed a period of activity and produced a good many schemes for the treatment of the smaller houses. Campbell and Morris were also notable designers of the period.

The chief tendency in staircase construction during the 18th century was one of lightness. The newels were made of much smaller proportions, and on the upper landings were sometimes completely omitted. The balustrades consisted of turned balusters of fairly stout propor-

tions to take the extra strain imposed by the smaller or non-existent newels. In order to bring the handrail up to the correct level in each succeeding flight, the ends were ramped—*i.e.*, they were curved upwards at the upper ends, as shown in Fig. 29.

A useful comparison may be made between this staircase, dating from the first half of the 18th century, and that at Thorney Abbey House (Fig. 9), which belongs to the preceding century. In the latter, the lower square newel is quite heavy, and is finished at the top with a finial. The landing newel is practically a repeat of the lower one, and the handrail is mortised into it. The carriage pieces are heavy and square, and a flat soffit is formed under the stairs. In Fig. 29 the newels are quite slight, and take the form of small composite pillars, upon the tops of which the handrail is mounted. There is no square carriage piece at the side, but the stair nosings are returned with scrolled brackets beneath. The contour of the brackets is returned under the steps in place of the flat soffit. The fine sweep of the handrail at the foot also shows a development from the earlier staircase in which the newel forms the lower termination. Further details of the Bath staircase are given in Fig. 30 at A. At C the carved brackets and balusters of another contemporary staircase are shown.

The use of stone in place of wood for staircase work was considerably increased during the century. Stone staircases usually had wrought-iron balustrades, worked in the manner introduced by Jean Tijou in the previous century.

V

THE LATE GEORGIAN PERIOD

1750–1800

An important development in the second half of the 18th century was the building of a vast number of town houses. They were erected for both noblemen and the well-to-do professional classes. In plan they were necessarily different from the large country mansions. In the latter the entire plan took the form of an immense hall, with a saloon and series of reception rooms placed adjacently and in immediate communication one with the other. They were considered and treated as the most important rooms in the houses, and were situated all on the ground-floor. The town houses required a different arrangement, and it was to these that a great number of the later Palladian architects turned their attention.

During the middle of the 18th century the general tendency of the Palladian designers was to introduce a theatrical degree of exuberance in their treatment of the interiors. Comfort and homeliness had been sacrificed to obtain rooms of vast and massive dimensions, which in many instances exhibited a rather meaningless display of ornamentation.

The most prominent architect in the second half of the century was Sir William Chambers, who served as a corrective to the rather debased tendencies of the period Although his chief energies were spent in connection with public buildings, his influence spread to those architects engaged in buildings of a more domestic nature. It was mainly owing to him that the later Palladian work assumed

FIG. 31. STAIRCASE HALL, ELY HOUSE, LONDON.

Second half of the 18th Century.

The handrail, which is supported by iron balusters, runs unbroken from top to bottom. The stairs are of stone and are finished at the ends with shaped brackets. Designed by Sir Robert Taylor.

a more sober character than the tendencies of the age pointed to. His rooms were architectural in their treatment, and he favoured the plaster or stone walls in preference to panelling. His work showed a certain French influence, which was probably caused by his visits to that country. In common with many other designers he produced a book on his subject termed "A Treatise on Civil Architecture," in which he gave a series of rules for designers working in the manner of Palladio.

Two other rather lesser architects who, like Chambers, followed the Palladian School, were Sir Robert Taylor and Carr of York. Both men were responsible for a great number of fine interiors, although their work was not so ambitious as that of Chambers.

A view of the upper landing in the staircase at Ely House, Dover Street, London, is given in Fig. 31. It was designed by Sir Robert Taylor, and is typical of the later Palladian work. The treatment is of a reserved character. The vaulting rests upon a classical entablature supported by Corinthian pilasters which, with the wall against which they stand, are severely plain. Detail of the wreath formed by chains of husks beneath the dome is given at B, Fig. 32. The balustrading is a good example of the metalwork used in many of the stone staircases of the period. The handrail is of wood. In some instances, when the rail assumed very slight proportions, a metal core was fitted into a groove on the underside to strengthen it. The absence of any form of newel should be noticed.

The doors and their casings are very plain. A more ornate example by the same architect is shown at A, Fig. 32. In this the frieze is decorated with a flowing design of acanthus leafage centred with a Greek honeysuckle ornament. The Palladian designers often used forms of pilasters to support the cornice above the doorway. Another example by Sir William Chambers is given at C, Fig. 32, in which half pilasters with voluted capitals are used.

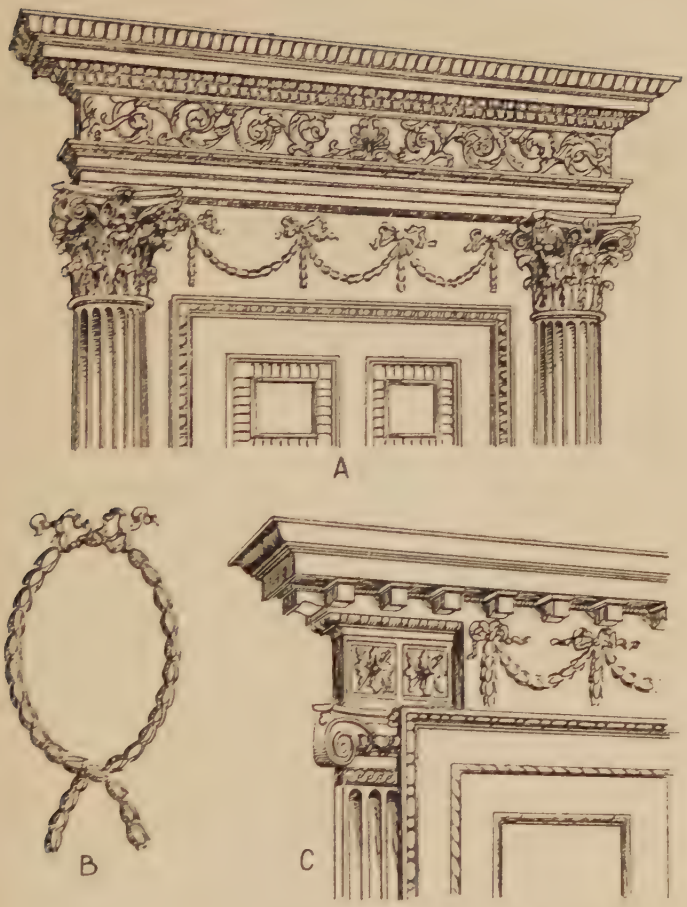


FIG. 32. DETAILS OF THE PALLADIAN SCHOOL.

Second half of the 18th Century.

A. A door-head by Sir Robert Taylor. B. A wreath of husks. C. A door-head by Sir William Chambers.

FIG. 33. THE DINING-ROOM IN A HOUSE IN PORTMAN SQUARE, LONDON.
Circa 1775–77.

The work was carried out by the Brothers Adam. The ceiling, with its delicate scrolls and small painted panels, is typical of the school.

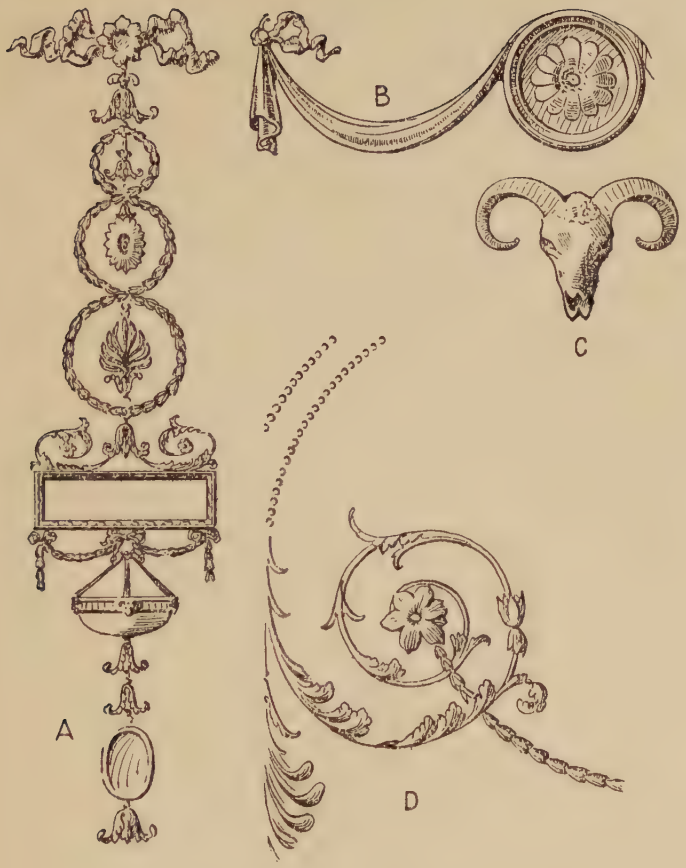


FIG. 34. DETAILS OF THE ADAM SCHOOL.
Second half of the 18th Century.

A. A pendant in composition in low-relief. B. Draped pateræ. C. A ram's head. D. Acanthus scrollwork.

THE BROTHERS ADAM

Rather later in the century a new school sprang up under the leadership of the brothers Adam. Both men had studied in Italy, and some ten or fifteen years after the middle of the century returned to London and commenced in their profession as fashionable architects. Their original and resourceful work soon created a school of followers who designed in their style. Although they were to a certain extent influenced by Palladian *motifs*, they showed a powerful individuality, and created a style which showed in strong contrast with the purely Palladian School. Refinement and elegance was the keynote of their work. An outstanding feature was their use of delicate detail worked in stucco, in low-relief and of exquisite modelling. The ceilings were particularly noticeable in this particular. Their designs were usually based upon geometrical figures and treated with a wonderful intricacy of delicate stucco ornament. Small painted panels and plaques were often interspersed in the design, and the whole effect was wonderfully rich and graceful. Their work at its worst tended towards overcrowding and effeminacy. They made considerable use of colour in their schemes. The walls were often painted with flat washes of delicate shades, and were panelled out with fine mouldings. Great use was also made of the painter's art. Angelica Kaufmann, Cipriani, and others were employed to paint their ceilings or the small panels and plaques which were an important feature in the design.

They devoted a good deal of attention to their treatment of fireplaces. Marble of various colours was used as well as wood. The latter was usually painted. They were carved with the classic orders, Greek ornamentation, etc. Mantelpieces of the mantelshelf height only were the type they usually favoured, the upper portion having a mirror in a delicate frame or a mural painting framed with stucco ornamentation.

They carried out a tremendous amount of work, and introduced as great changes in house-planning as

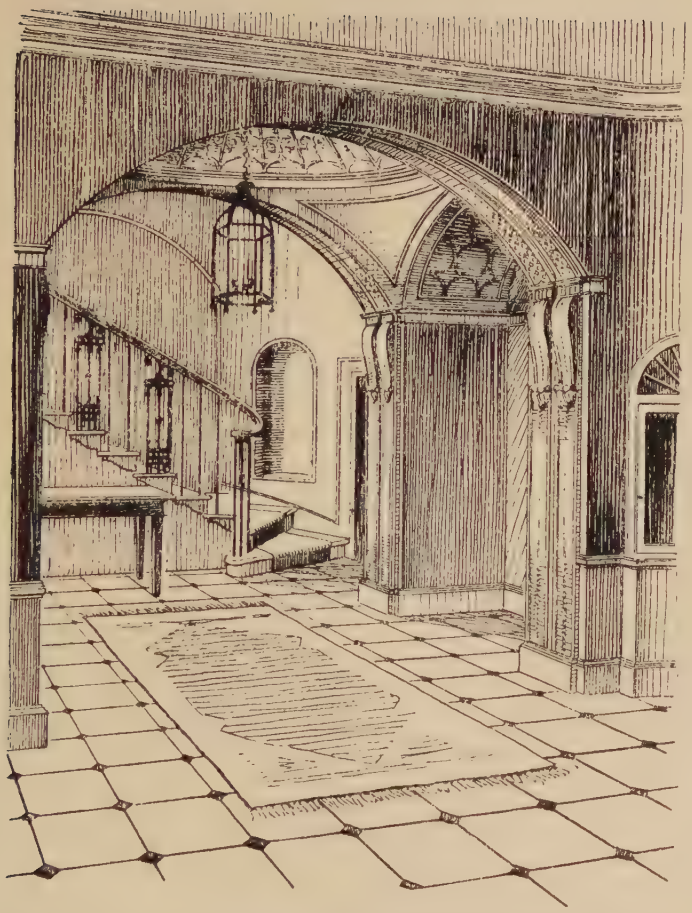


FIG. 35. ENTRANCE HALL AND STAIRCASE IN A HOUSE IN BEDFORD SQUARE, LONDON.

Second half of the 18th Century.

The hall is by Thomas Leverton, who worked in the Adam style. The centre is roofed with a shallow dome, and the thin pilasters supporting the spandrils have flat brackets at the top.

FIG. 36. EXAMPLES OF DETAILS OF THE ADAM SCHOOL.

Second half of the 18th Century.

A. A vase with pendant of husks. B. The key pattern with corner pateræ. C. A grotesque with human head. D. A scroll. E. A doorway heading.

in decorative design. The majority of their work was purely domestic. Chief among the designers who took their cue from the brothers Adam were Leverton and Milne. Their rooms had usually plain walls treated with flat washes of colour and terminated at the bottom with a skirting above which was a chair rail. Both were usually delicately moulded and often carved with small egg and tongue enrichments.

The dining-room at Portman Square, London, shown in Fig. 33, exemplifies the type of decoration used by the brothers Adam. The fireplace is of mantelshelf height only, and the lintel is decorated with the typical centre panel carved with classical subjects. At the sides of the chimney-breast are pendants carried out in stucco and of the usual delicate modelling. One of these is shown at A, Fig. 34. The curved end of the room was a very favourite feature with the brothers Adam. The doorway has the semi-elliptical heading, and at either side are coved niches with cupboards below. The tall pilasters are decorated with acanthus scrolls and the Greek honeysuckle ornamentation. The treatment of the frieze with its pateræ and draped festoons is shown at B, Fig. 34. At D is a portion of the delicate scrolling with which the ceiling is decorated. A vast number of ceilings designed by the brothers Adam had the small circular paintings as in this room.

The hall of a town house is shown in Fig. 35, and is typical of the Adam School. It was designed by Leverton. In place of the classical orders used by the Palladians the arches are supported by thin pilasters with flatly curved brackets at the top. In the centre is a shallow dome with fan-like decoration. The arches are particularly flat, and the soffits have a series of small circles in low-relief. The stone staircase with its metal balustrading is quite typical. The use of separate balusters, as in this and the staircase at Ely House (Fig. 31), was generally preferred in place of the series of panels

FIG. 37. THE STAIRCASE HALL IN THE OLD WAR OFFICE, LONDON.

NO LONGER EXISTING.

Late 18th Century.

The curved ends are supported by Ionic pillars, above which are a series of caryatid figures. It was designed by Sir John Soane.

filled with scrolls and leafage adopted in the previous century and early in the 18th century. In many cases the staircase was built in a cylindrical well without the central newel.

In Fig. 36 several portions of details used by the Adam School are shown. The vase A with pendants or festoons pending from the sides or from the handles were used in almost every type of decoration. B shows the key ornamentation with a corner pateræ often used in the treatment of bandings, friezes, and panel rails, etc. C is a mythical subject with a human head. D illustrates one of the delicate scrolls. At E a part of a door casing is shown. The Adam School usually preferred the use of shallow brackets on the framing in place of the classical capitals used by the Palladian architects.

Fig. 37 shows the upper landing of the staircase at the old War Office, Pall Mall, London, now no longer existing. It was the work of Sir John Soane, who was one of the last of the 18th-century architects. The deeply overhanging cornice of the semicircular end is supported by a series of draped figures in the classical style, and below are a number of plaques carved with classical subjects. Soane's work shows a quaint mixture in the retention of the classical precept combined with his own original ideas. The majority of his work is rather overcrowded with decorative detail.

Wall-paper was introduced about the middle of the century, and increasing use was made of it from then onwards. The finer paper came from China, and was designed with non-repeating patterns.

VI

DOORS AND DOORWAYS

A very common practice of the Elizabethan and Jacobean craftsmen was the use of various debased versions of the classic orders in their door casings. They usually took the form of flat pilasters joined at the top with a flat cornice and frieze. In some instances a fan-shaped heading was introduced between the cornice and the top of the door, as in that shown at D, Fig. 48, Vol. I. As the 17th century developed, the doorways tended to assume a less bizarre appearance, and the purely Jacobean craftsmen became to a certain extent influenced by the spirit of true classicism as practised by Inigo Jones. A, Fig. 38, is a Jacobean doorway, in which it will be seen that the worker has made use of the broken pediment. This doorway should be compared with that at B, which was designed by Inigo Jones.

Jones's preference for stone and plaster usually resulted in the doors being painted to match the walls. He made the doorway a feature of vast importance in the room, and in some instances it took the form of a full classic order with columns and entablature. Webb, who favoured wood panelling, usually left the woodwork of his doors in their natural state. C, in Fig. 38, is typical of his work, especially in the use of the broken architrave supported at the overhang by half pilasters. The doorway at Thorpe Hall (Figs. 7 and 8) shows similar features.

D, Fig. 38, is a doorway of Wren's design. Like Webb, his rooms were usually panelled with wood, and the doors were consequently treated to show the natural grain. They did not assume such a dominating character

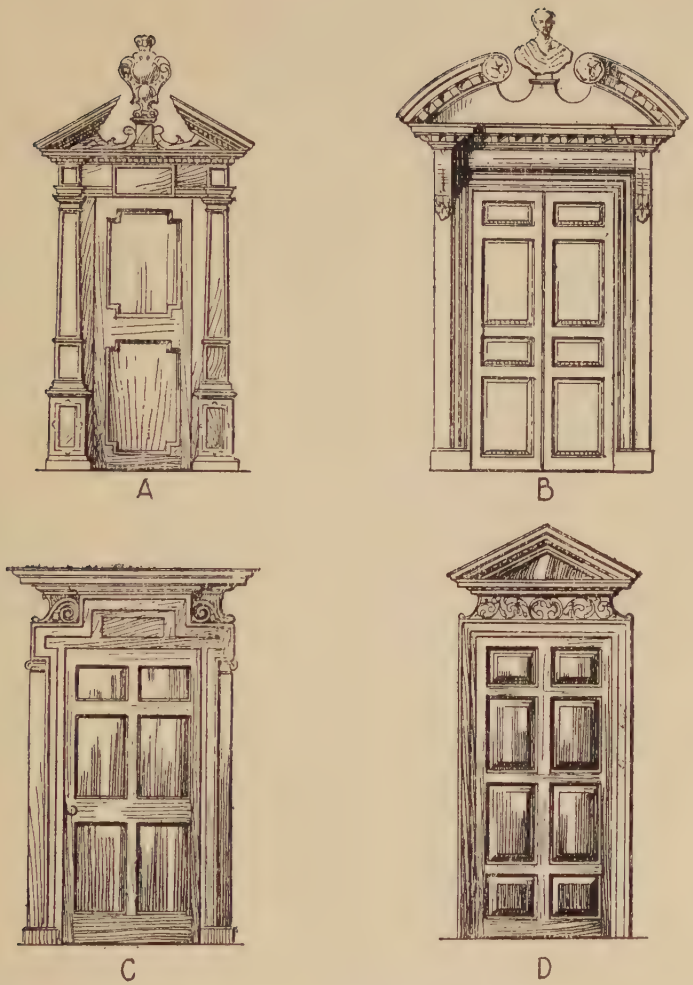


FIG. 38. EXAMPLES OF DOORS.

A. Late Jacobean door with broken pediment and semi-Doric pilasters (*Mid 17th Century*). B. A door by Inigo Jones. It is painted white to match the plastered walls (*Mid 17th Century*). C. An oak door by Webb with broken architrave (*Mid 17th Century*). D. An example by Wren with pediment and carved frieze (*Last quarter of the 17th Century*).

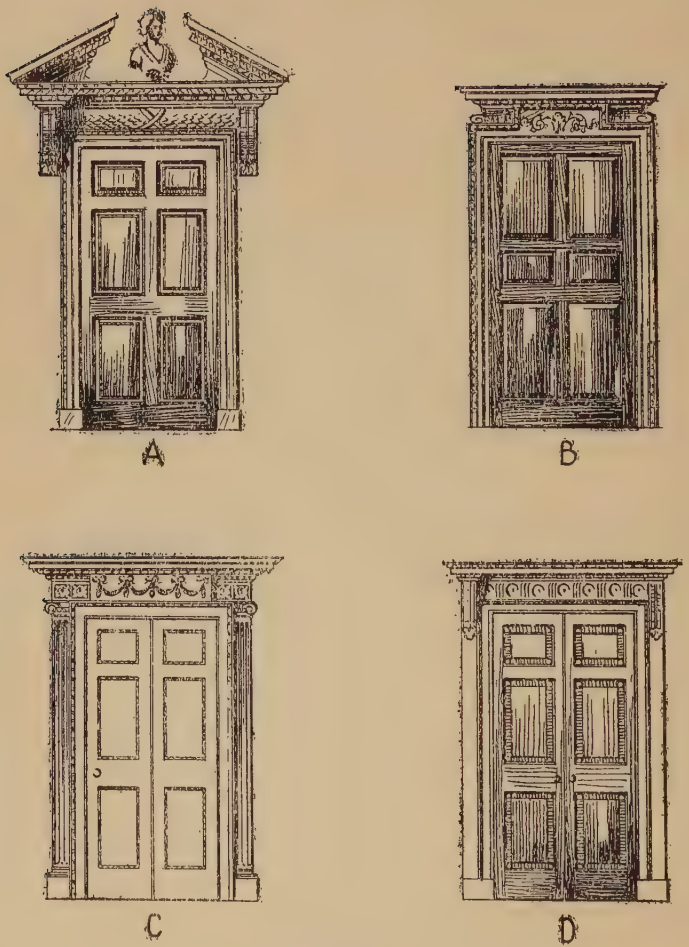


FIG. 39. EXAMPLES OF DOORS.

A. An example by William Kent with broken pediment and piece of sculpture above (*First half of the 18th Century*). B. A doorway by Gibbs (*First half of the 18th Century*). C. An example by Sir William Chambers with half pilasters flanking the architrave (*Second half of the 18th Century*). D. An Adam doorway. The edges of the panels are fluted (*Second half of the 18th Century*).

as the earlier doors of Jones's design. The carved frieze is typical of the period.

With the revival of the more purely Palladian style in the first half of the 18th century, the doorway again became more important. In many instances the architrave and heading, although of wood, was painted to match the plastered walls, while the door itself was left natural. A, Fig. 39, was designed by William Kent, and shows the fashionable use of a piece of sculpture in the broken pediment. B is a Gibbs's doorway. Pieces with flat cornices such as this usually had a plaster panel above, treated in accordance with the scheme of the room.

The later Palladian designers, such as Sir William Chambers and Sir Robert Taylor, often used classic pilasters flanking the architrave as in C, Fig. 39, and A, Fig. 32. The flat cornice, as in these examples, became common towards the end of the century. The Adam School usually favoured the use of shallow brackets in place of the classic orders supporting the cornice, although in some cases pilasters and capitals were used, as in E, Fig. 36. D, Fig. 39, illustrates the use of the flat brackets. Adam doors usually had the edges of the panels fluted as in D, in place of the bevelled and moulded finish of the earlier examples.

VII

FIREPLACES

From the Elizabethan period and onwards, the fireplace was a subject of the first importance in the rooms. Mention has been made in Vol. I. how, in many cases, the mantelpiece was made to dominate completely the room, and was often quite out of scale and was grotesque in its degree of elaboration. In some instances the lower portion was completely of stone with a wooden overmantel, while in other examples the whole was of wood with merely the opening of stone or brick.

In the rooms designed by Inigo Jones or his school, the fireplaces were treated sympathetically with the remainder of the room, although their importance was in no way diminished. They were usually of stone or marble, or, when wood was employed, it was painted to match the walls. They usually took the form of a two-storey structure, often with pilasters or brackets supporting the mantelshelf, and with other pilasters above terminating with an entablature and pediment. A very favourite feature was the use of a portrait in the overmantel surrounded by a heavily carved frame. A, in Fig. 40, is a rather simpler fireplace, built at Knole House, Sevenoaks. The use of the human mask, with heavy swags at either side, is typical of Inigo Jones. A more elaborate example is that in Fig. 5.

The dining-room at Thorpe Hall (Fig. 7) contains a good example of a fireplace by Webb. The lower portion is of marble and stone, while the overmantel is of wood in sympathy with the panelled walls.

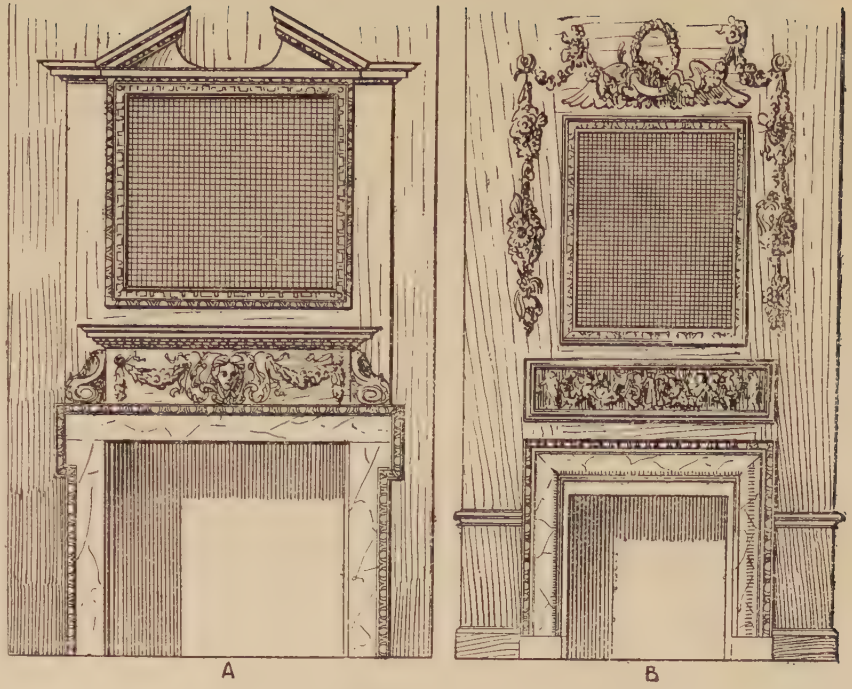
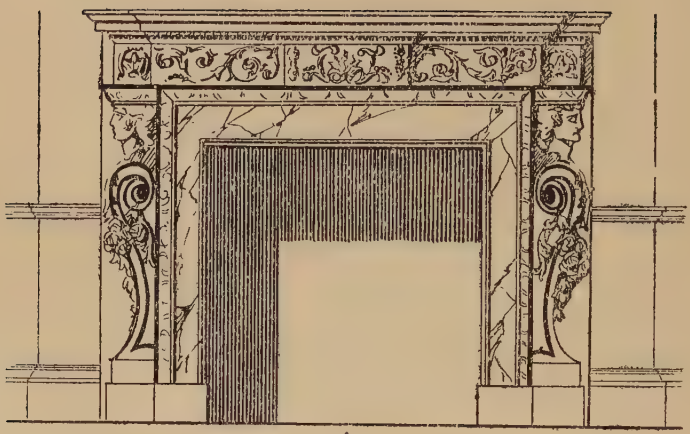
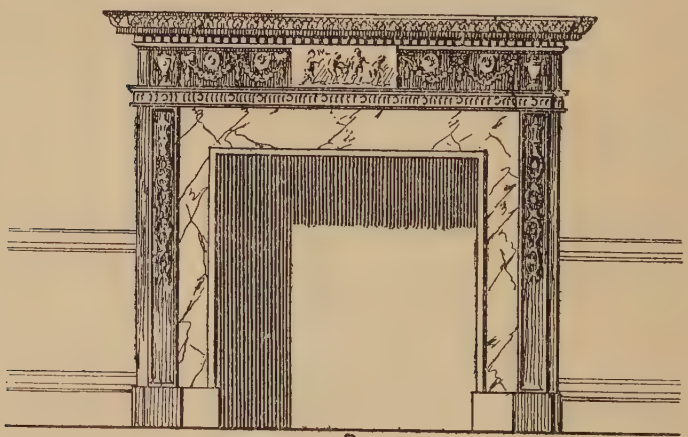


FIG. 40. EXAMPLES OF FIREPLACES.

A. A piece by Inigo Jones (*First half of the 17th Century*). The human mask beneath the shelf is characteristic.
B. A fireplace of the Wren period (*Late 17th Century*). There is no shelf, and the marble framing of the opening is ogee-shaped in section.



A



B

FIG. 41. EXAMPLES OF FIREPLACES.

A. An example of the Palladian School (*Second half of the 18th Century*). B. A piece in the Adam style (*Second half of the 18th Century*).

THE PICTURE AS DECORATION

During the Wren period the fireplace, although the subject of careful attention, was not made such an outstanding feature. The general impression given is that the whole consists of a flat background with decorative *motifs* applied, instead of being a complete structure in itself, as in the earlier types. The use of the picture in the overmantel was continued, and was usually surrounded by carvings in the bold Grinling Gibbons style. B, Fig. 40, is typical of a Wren fireplace, and shows the general tendency to eliminate the mantelshelf. Both fireplaces in Figs. 15 and 19 show this feature. The use of the ogee-shaped framing of the opening should be noted. At Belton (Fig. 11), which is of the Wren period, the shelf is retained.

As the first half of the 18th century progressed the mantelpiece again gained in importance. That designed by Gibbs in Fig. 25, and the remarkable piece by Vanbrugh in Fig. 23, show the general tendencies.

At A, Fig. 41, is shown a Palladian fireplace of the second half of the century, when it usually terminated at the height of the shelf. The space above was invariably filled with a mirror or plaque in plaster or painted. At B is a typical Adam example. These two pieces, A and B, form an interesting comparison between the two contemporary schools. Adam work was far lighter and more delicate than that of the Palladian designers. The use of the centre panel, carved with classical subjects as in B, was a very common feature.

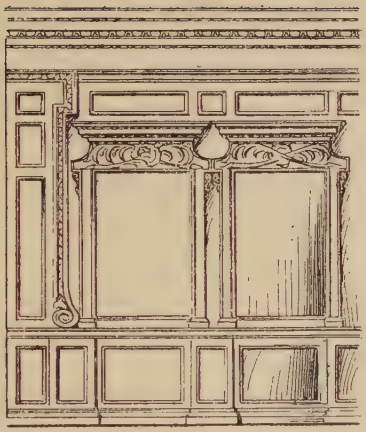
VIII

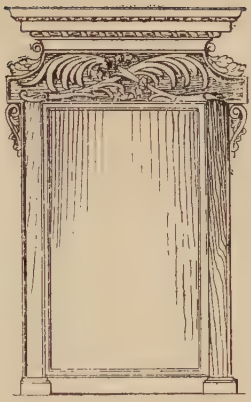
PANELLING

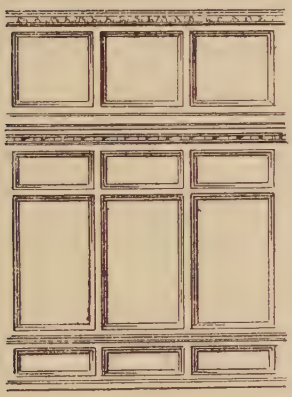
Wood panelling was employed from an early period, and was a form of wall covering essentially suited to the English climate, giving an atmosphere of warmth and homeliness. It was used in practically all Jacobean rooms of any importance. The panels, although wider than had been customary at an earlier date, were still comparatively narrow, and were usually arranged in regular formation, as in the example in Fig. 35, Vol. I. The stretches of panelling were broken up at intervals by pilasters of various curious versions of the classic orders. At B, Fig. 44, Vol. I., is a section of panelling which is typical of the more elaborate Jacobean work which was being produced when Inigo Jones commenced his architectural career. The *motifs* employed are clearly traceable to the Renaissance, but the peculiar proportions and the strange adaptations of the Ionic pilasters show the lack of knowledge of the true classic principles.

Inigo Jones did not favour wood panelling, and it was painted in the few instances where he used it. The room at Wilton (Fig. 5) is typical of his wall treatment. White plasterwork, with applied ornamentation of composition, usually gilded, was his common method. In his large and more purely architectural rooms, as the hall at Raynham (Fig. 3), he used a series of classic pilasters with the full entablature, and with large panels between the pilasters.

His pupil, Webb, never having been to Italy, retained in his work more of what was traditionally English. He







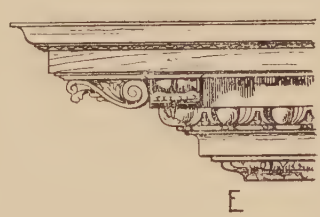


FIG. 42. EXAMPLES OF PANELLING.

Middle of the 17th Century.

A. Panelling by John Webb. B. Enlarged view of one of the panels shown at A.

Last quarter of the 17th Century.

C. Panelling by Sir Christopher Wren. D. Upper cornice. E. Main cornice.

made considerable use of panelling, which was usually left in its natural state. The dining-room at Thorpe Hall (Fig. 7) is a good example. The scheme of panelling, however, was very different from the Jacobean type. The panels were made much larger, and a favourite feature was the introduction of headings to the important panels, as in A, Fig. 42. One of them is shown enlarged at B. This should be compared with the panel heading shown at B, Fig. 8, which is also by Webb.

The panels often became even wider during the Wren period, although the general scheme tended to become simpler. C, Fig. 42, is an example of Wren's design. The two carved cornice mouldings are shown at D and E. The saloon at Belton (Fig. 11) shows the tremendous size of the panels often introduced in the schemes. A more architectural character is given to the rooms at Badminton (Fig. 13) and Dyrham (Fig. 15). In both, the large panels are retained, the former having framed portraits forming an integral part of the scheme.

With the reversion to the Italian style in the 18th century, panelling once again fell into disfavour, and in almost all cases where it was used it was painted, as in the room shown in Fig. 27. Another feature tending to the elimination of panelling was the increased use of wall-paper in the second half of the century.

IX

CEILINGS

Inigo Jones made very great use of plaster in his ceilings, but, like all his work, it was of a very different character from the contemporary treatment. In the latter the desired effect was one of magnificence, and it was obtained by exuberance of detail. In many instances the whole ceiling became a network of small interlacing ribs arranged in the form of various geometrical figures. Heavy drooping pendants and bosses, too, were a feature, while the interspaces between the ribs were filled with various strap and leaf work or heraldic devices. The work was carried out *in situ*, and was of a high order.

As will be seen from the ceiling at Raynham (Fig. 3), Inigo Jones's ceilings were designed on an ordered plan, and were necessarily in accordance with the remainder of the room. In many of the Jacobean rooms it would often seem quite possible to interchange the ceilings without detracting from the finished effect on the whole. In the rooms designed by Jones or his school, the decorative detail of the ceilings was of secondary consideration from the general design of the whole. As seen in Fig. 3, the innumerable small ribs are replaced by a series of broad heavy ribs arranged to form large panels. The ribs are moulded and enriched at their edges and faces, and the design is an essential feature of the whole scheme of the room. Inigo Jones also introduced painted ceilings into his rooms, as in the example shown in Fig. 5 at Wilton.

Webb's ceilings were in many respects similar to those of his master, Jones. That in Fig. 43 shows the use

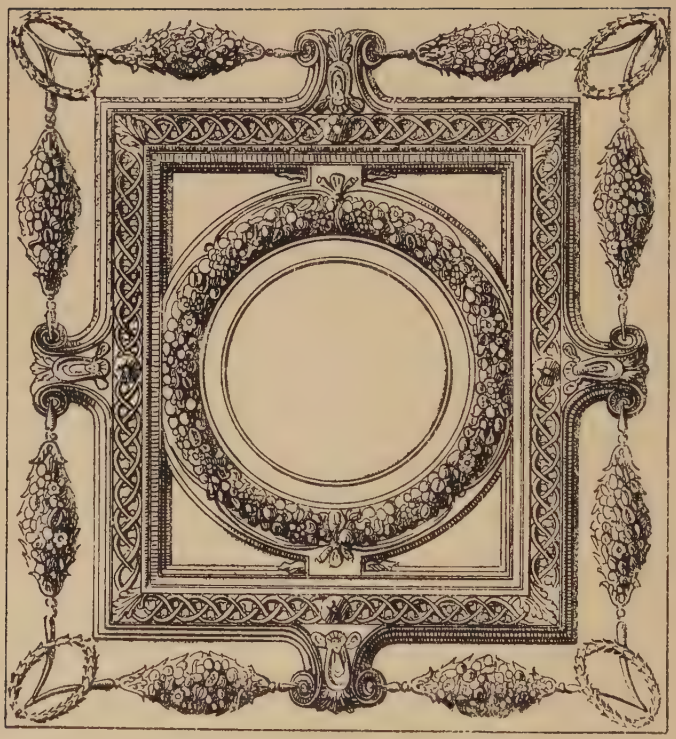


FIG. 43. A CEILING BY JOHN WEBB.

Middle of the 17th Century.

The plaster is modelled in bold projection and shows strongly the influence of Inigo Jones.

FIG. 44. A CEILING BY ROBERT ADAM.

Second half of the 18th Century.

The large oval is decorated with the key pattern. Inside this is a smaller oval modelled with a series of flutes. The centre is painted.

of the broad ribs, the draped human masks, and the heavy swags of fruit and leafage which were often incorporated in Jones's work. The workmanship in all these later 17th-century ceilings was of a very high order. Such elaborate treatment, however, was not exclusively used. In some cases the ceilings were quite plain, or had a simple rib placed near to the cornice and returned right round the room.

During the Wren period, the work was also very fine, although the general design was not usually so formal as in the previous style. The room in Fig. 11 has a typical Wren ceiling, with a centre panel bounded by large decorated ribs rounded at the corners to allow for the circular wreaths.

In the first part of the 18th century the ceiling was the subject of the most elaborate treatment, whether it was carried out in plaster or painted. Foreign craftsmen were often employed for the work, which to a great extent changed its spirit.

The Adam ceiling of the second half of the century, shown in Fig. 44, shows the general reticence and comparative delicacy which characterised the work of that period. It should be compared with that in Fig. 43. In both the workmanship is of the best, but the whole character is altered. The heavy ribs are replaced by small beads and bandings in light relief, and the modelling is far more delicate. The dainty pendants of husks and the oval paintings are typical of the Adam School. In some cases a series of small painted panels were introduced, as in Fig. 33. Further details of the fine acanthus scrolls are given in Fig. 34 at D.

X

STAIRCASES

A typical Jacobean staircase is shown in Fig. 1. From the Elizabethan period the staircase had been endowed with a degree of importance, and was the subject of the most elaborate treatment. As the 17th century progressed the arcaded balustrades were replaced by solid panels pierced through in the form of interlacing arabesque scrolls, and these in turn retired in favour of the type of treatment shown in Fig. 1. In this the carving consists of various martial *motifs*. The heavy handrails and carriage pieces are continued from the earlier period, and are mortised into the heavy newels. The latter, although still heavy, differ chiefly in the replacement of the square-cut finial by the basket of fruit and the character of the carving in the sunk panels.

Inigo Jones, with his Italian ideals, preferred stone or marble, as in the staircase at Coleshill House, which takes the form of broad double flights with turned balusters. Webb, on the other hand, usually employed wood, as in the large staircase at Thorpe Hall. This shows a typical feature in the use of pierced panels carved with acanthus scrolls in place of the type shown in Fig. 1. A lighter specimen is that at Thorney Abbey House, in Fig. 9, in which turned balusters are used. An interesting point in the structure is the use of the scrolled support to the lower newel, and the handrail which projects over the newel in the form of a capping. This is shown in Fig. 10 at A. The example at B is of about the same date, but contains characteristics of the Jacobean type

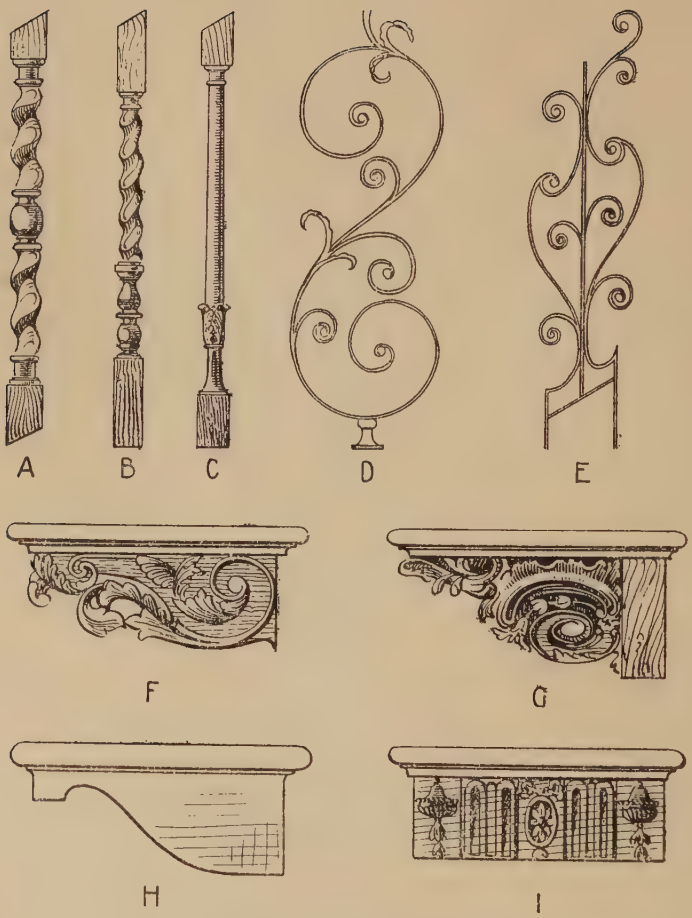


FIG. 45.—DETAILS OF STAIRCASES.

EXAMPLES OF BALUSTERS (turned wood): A. Late 17th Century. B. Early 18th Century. C. Mid 18th Century. Wrought-iron: D. 18th Century. E. 18th Century.

BRACKETS: F. First half of the 18th Century. G. Mid 18th Century. H. Second half of the 18th Century. I. Second half of the 18th Century.

in the jointure of the handrail to the newel and the termination of the latter with a finial without any capping.

During the Wren period the scrolled acanthus balustrades were continued and gave great scope to the Grinling Gibbons School of carving. That at Tythrop (Fig. 21) is a fine example of the period. It will be seen that the broad capping above the newel has no superimposed finial. Wren also made considerable use of stone and marble staircases, the use of which considerably influenced the design of the later wooden structures. In those of stone the balustrade was usually of wrought-iron, and was chiefly inspired by the work of Jean Tijou. They were similar to the wooden balustrades in that they took the form of a series of panels filled with scrolls, etc. These later developed into a series of single balusters.

In the next example, in Fig. 29, the straight carriage pieces are replaced by scrolled brackets evolved from the stone staircase. The heavy newels, too, are replaced by light composite columns, and the delicate handrail is fixed above it and runs continuously from one flight to another. The ends are curved or ramped to bring it to the required level.

Stone or marble staircases gained in popularity during the 18th century, and the light handrail, supported by single-scrolled balusters of wrought-iron, often ran unbroken from one floor to another without the use of newels. D and E, Fig. 45, are examples of the balustrades used. The brackets on the same plate show the various types used. Three turned balusters of wood are also shown, dating from the late 17th century, the early 18th, and later 18th century respectively. A small staircase is shown in Fig. 35, and illustrates the general tendency to lightness towards the end of the century.

WORKS OF REFERENCE

The following selection of works are recommended to readers who desire to continue their studies by the perusal of some important books which are available on the subject of English Rooms and their Decoration.

THE DOMESTIC ARCHITECTURE OF THE TUDOR PERIOD. Thomas Garner and Arthur Stratton, F.S.A., F.R.I.B.A.

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